

Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

MARCH 1967

50¢ PER COPY





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Manning & Nita Smith



Earl & Marian Johnston

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Arnie & Jan Kronenberger

Bob & Becky Osgood



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SUMMER 1967 — JULY 23-28

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Sets in Order

462 N. Robertson Blvd., Los Angeles, Calif. 90048



("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

... We like the little figures in S.I.O. for use in advertising, etc. Sure helps and you are great to do it.

Pat Paterick
Arlington, Va.

Dear Editor:

Some time ago I wrote telling you of my attempts to get square dancing on our local TV stations. Thanks to the copies of Sets in Order with articles telling about TV square dance programs in other areas, our educational channel WOSUTV has been presenting the taped series of lessons by Johnny Schultz of Tempe, Ariz. This is an excellent series! Not only the



Square dancers who braved the Ohio cold to appear on TV at 6:30 A.M. are Maury Levine, Lanny McQuaide, Gene and Betty Kaler, Jack and Betty Stockley, Bud and Dot Geng. The caller is Ted McQuaide; the station's MC, Jerry Rasor.

—Photo by Defense Const. Supply Center Public Affairs Office

lessons themselves, but the talks Johnny gives prior to the instructions, present square dancing in exactly the way we all want it known.

One of our commercial stations has been presenting one square of local dancers "live" every other Thursday morning since the beginning of September. This program is on at 6:30 A.M. which seems like a horrible hour,
(Please turn to page 42)

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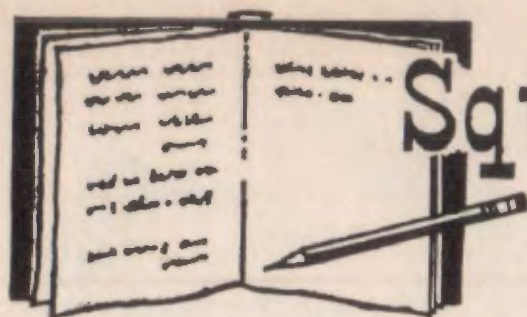
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Arnie Kronenberger Bob Osgood
Bob Page

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R/D Choreographers are invited to submit material



Square Dance Date Book

- Mar. 4—Duck 'n' Dive Guest Caller Dance
Rolla H.S. Cafeteria, Rolla, Mo.
- Mar. 4—Mavericks Guest Caller Dance
Paradise Valley School, Las Vegas, Nev.
- Mar. 5—18th Ann. Omaha Area S/D Festival
Civic Audit., Omaha, Nebr.
- Mar. 10-11—2nd Ann. Amarillo R/D Festival
Belmar School, Amarillo, Texas
- Mar. 10-11—19th Ann. SWASDA Spring S/D
Festival, County Coliseum, El Paso, Texas
- Mar. 11-12—San Diego Round Dance Festival
Balboa Park, San Diego, Calif.
- Mar. 12—Guest Caller Dance
Ranchland, Mechanicsburg, Pa.
- Mar. 12—5th Annual Spring Tonic
Treadway Inn, Niagara Falls, N.Y.
- Mar. 12—Cir-Q-Lators Spring Hoedown
St. Mary's Social Hall, Taft, Calif.
- Mar. 13—Dudes 'n' Dolls Guest Caller Dance
Jerry's Roller Rink, Corbin, Ky.
- Mar. 16-18—8th Ann. WASCA Spring S/D
Fest., Sheraton-Park Hotel, Washington, D.C.
- Mar. 17-18—Iowa State Fed. S/D Convention
Davenport, Iowa
- Mar. 18—S.E. Kans. Clubs & Callers Guest
Caller Dance, VFW Hall, Parsons, Kansas
- Mar. 18—12th Ann. Desert Sidewinders
Wind-up, Indio, California
- Mar. 18—3rd Ann. Osage Squares Night Owl
Dance, Holy Family Ctr., Wichita, Kansas
- Mar. 18—7th Ann. Council Bluffs S/D Festival
Lewis Central Sch. Gym, Council Bluffs, Ia.
- Mar. 18—3rd Ann. Magic Valley Capers
Moose Hall, Jerome, Ida.
- Mar. 25—11th Ann. Blue Grass Hoppers S/D
Fest., Yates School, Lexington, Ky.
- Mar. 25—Upper Valley Guest Caller Dance
City Bldg., St. Anthony, Ida.
- Mar. 26-28—8th Australian National Conven-
tion, Brisbane, Queensland, Australia
- Mar. 26-31—3rd European College of S/ and
R/Dancing, Garmisch, Germany
- Mar. 31—Boots & Sandals March of Dimes
Benefit, Carter Jr. H.S., Clio, Mich.
- Mar. 31-Apr. 1—14th Ann. Alabama Jubilee
Munic. Audit., Birmingham, Ala.

(Please turn to page 68)

Sets in Order

THE OFFICIAL

MAGAZINE OF

SQUARE DANCING

Published monthly for and by Square Dancers
and for the general enjoyment of all.

VOL. XIX NO. 3

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SINGING CALLS

YOU GOTTA BE MY BABY — Jewel J-136

Key: B Flat Tempo: 121 Range: High HD
Caller: Paul McNutt Low LD

Music: Western 2/4 — Guitar, Saxophone, Drums,
Bass, Piano

Synopsis: (Break) Ladies chain — circle — Alle-
mande — allemande thar — Shoot star — do-sa-
do — allemande-swing — promenade (Figure)
Ladies chain three quarters — ladies chain —
Heads (sides) pass thru — "U" turn — star thru
— do-sa-do — right and left thru — dive thru
Frontier whirl — all pass thru — corner swing
— promenade.

Comment: Music is typically "Nashville" and
well played. Dance patterns are well timed.
Tempo is quite slow and pitch is slightly high
but increasing tempo does improve the dance.

Rating: ☆+

ONE DOZEN ROSES — Sets In Order 165*

Key: E Flat Tempo: 122 Range: High HC
Caller: Earle Park Low LB

Music: Western 2/4 — Guitar, Piano, Rhythm
Guitar, Drums and Bass

Synopsis: Complete call printed in workshop.

Comment: Good music and conventional well
timed dance patterns. Tune selection is good.

Rating: ☆☆☆

EL PASO — Longhorn 158*

Key: E Flat Tempo: 126 Range: High HD
Caller: Ralph Silvius Low LB

Music: Western 2/4 — Guitar, Piano, Vibes, Clar-
inet, Drums, Bass

Synopsis: Complete call printed in workshop.

(Reviews, continued on page 56)

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record
and the dance. The shaded area in the
chart indicates the voice range used by
most recording companies. By comparing
the voice range letters in each analysis
with those on the chart, you should be
able to determine the record's suitability
to your voice. Occasionally a report will
be starred (*) in which case you will find
the calls reproduced in the Workshop sec-
tion of the same issue.

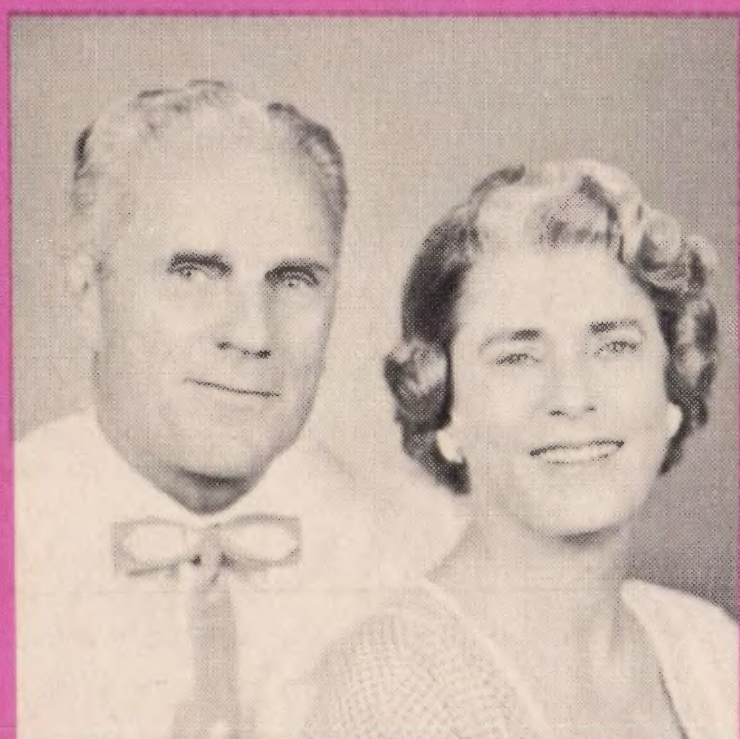
Some of the square dance records reported will have
rating symbols at the end of the "Comment" section.
These represent the opinion of the reviewing committee.
Symbols used indicate as follows: ☆Average, ☆☆☆Above
Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

FEATURE FASHION



Here is a basic square dance fashion which is perfect for club dances. The material is black and white cotton with white broadcloth; the ruffle edging the square neck is of embroidery. A fuller petticoat may be added for more dressy occasions. Laurie Hauser of Van Nuys, Calif., finds this a most wearable dance dress.

YOU'RE IN GOOD HANDS ALL THE WAY!



Frank & Carolyn Hamilton



Earl & Marian Johnston



Johnny & Marge LeClair

MEET YOUR PERSONAL TOUR ESCORTS

Careful planning is the key to the success of these yearly square dance tours to Europe sponsored by Bob and Becky Osgood. Along with you every step of the way will be the leaders pictured above. In addition, extremely well qualified travel experts will guide your every step through the fabulous countries listed at the right. Enjoying extras you would expect to find only in itineraries costing much more, you will find that it's fun being treated like a king and queen. This year's tour, which will include participation in the 1967 All-Europe Square Dance Convention being held in Heidelberg plus special square dance treats in Madrid and London, is filling rapidly. Don't be disappointed.



Send for this illustrated detailed itinerary of your square dance dream vacation. We will be happy to send additional copies to your friends.

**To PARIS, FRANCE
FRANKFURT, GERMANY
LUCERNE, SWITZERLAND
ROME, ITALY
MADRID, SPAIN
LONDON, ENGLAND
AND
SHANNON, IRELAND**

**AUGUST 29
THRU
SEPTEMBER 18
1967**

**Write to Square Dancers Holiday in Europe — 1967
462 No. Robertson Blvd., Los Angeles, California 90048**



AIR FRANCE
THE WORLD'S LARGEST AIRLINE



AS I SEE IT

bob osgood

March 1967

THE NEW YEAR had no more than started when we began to hear pleasant rumblings of a good season now in progress. Eight letters received during the first week had something to say about the increase in size of classes. Twelve squares reported by one caller in New Hampshire, eight squares in a small town in Arizona, sixteen squares (just like old times) in Northern California.

And this was only the beginning. It seems as though Canada is going square dance happy. Perhaps it all has something to do with the tie-in between square dancing and Expo 67, but reports tell of more than twelve squares in a class near Toronto, real interest in some new classes in Alberta, and a new dancer roundup of 45 squares of beginners, still in classes, in Vancouver, late in January.

Along with the optimism comes concern. Three letters tell of fond hopes that some answer will be found to keep these new dancers interested once class days are over.

"We just hope," wrote one man, "that we've learned something from the past and that we can keep these new people interested for a long time to come."

We hope so too! And this reminds us of what happened at a meeting the other night which was attended by representatives of some 70 square dance clubs and associations here in our area. The subject came to "dropouts" and one club president summed it up quite well when he asked, "We all work so hard to get new recruits into the beginner classes, only to discover that once class is completed, so many stop dancing. What can we do?"

The question is certainly not a new one, and we feel that it has a rather obvious answer.

What would it be worth to you to find a way to keep ninety percent of the people who come into this activity interested, not just for six or nine months, but indefinitely?

Would you experienced dancers be willing

to accept some change in the activity from the way it is today? What we have in mind relates to *what* we are dancing and *how* we are dancing.

And you callers, if we presented you with a plan designed to make square dancing available to more people for a longer period of time, would you be interested even if it meant the necessity of spending more time in preparation and applying greater restraints?

We're not proposing any miracles. We do know that something needs to be done, *and soon*. This is too great an activity to be experienced by so many people *for such a short period of time*.

Barring unforeseen hold-ups which might delay this another month (after working on it for more than four years), we hope to come out with a series of suggestions which, if applied, could result in a giant step forward in retaining our present dancers.

Naturally, these ideas will not be ours alone. They'll be prompted by the requests of so many dancers and callers who have asked us to put down in writing a definite plan for this activity's future. We hope to have it ready for next month's issue.

Jay Orem and Sets in Order

THERE IS NOTHING MORE COMFORTABLE OR more difficult to learn to do without than a pair of old shoes or a business colleague of many years. In no way would we refer to Jay Orem as an old shoe, except for the simile that working with him has been a pure comfort and a rich and rewarding experience for almost 19 years. In his resigning from Sets in Order to go into a business operation of his own, we have the feeling that we're losing a strong right arm. If it were not for the fact that we know that this is something Jay has wanted to do for a long time, we could not help but feel a sense of loss.

Jay has endeared himself to many members

of the square dance family in all parts of the world, in Canada, and in the United States. He has been instrumental in bringing various elements of the square dance recording activity into a closer alliance with each other. It has been with his assistance as business manager of *Sets in Order* that we have grown from a small idea to an important position in the square dance world.

Indeed, we'll miss Jay and we do wish him the very best of luck in his chosen endeavors. Jay's new record company will be called Scope, and with him will be many of your favorite square dance and round dance recording artists.

Helen Orem, too, will be cutting down on her responsibilities although she will continue to be a link in *Sets in Order* activities. You will still notice her fine hand in the writing department of the various features and special research articles which have benefited so much from her enthusiasm and knowledge of the activity over the years.

As to *Sets in Order*, well—we're going into a full scale war against drop-offs and have a dozen or so projects in mind to help improve and strengthen the magazine. We can't help but feel that the square dance recording field is adequately covered by quite a number of outstanding recording companies. For the time being, at least, we're going to put all our recording efforts into educational square dancing. We're quite elated over the first of the new series of school teaching records which we are developing with the help of Bob Ruff and Jack Murtha. The first in the new series of LP's will be out this month.

Later perhaps we'll find a good answer for us in the field of current monthly releases, but not until we've done what we feel must be done in a drive to get *Sets in Order* into the home of every square dancer.

Hot Off the Press

TWO PROJECTS we have often hoped someone would tackle have inspired two callers to "do something about it."

For years we've regretted that so many good, well recorded tunes, have been wasted on singing calls that were poorly written. When this happens it quite frequently kills the possibilities for any given tune—at least for a period of time. We know that some callers work out their own figures to fit the music.

However, very little publicity is ever given to the rewrite and it's seldom, if ever, that the idea is used by others.

Recently, Stan Burdick of Sandusky, Ohio, put out a collection of calls that he has created to already-released tunes.* Many of these tunes are our favorites, i.e., Mack the Knife, Tipperary, etc. The figures for the most part use the simpler basics which means that the dances should have great appeal, particularly with one-night stands, relaxers, or sing-a-longs. More than that, however, are the *ideas* for adapting simple dances to already recorded tunes which author Burdick explains in a clear and intriguing manner.

The cost of the book is only \$1.00, and we suggest to callers who have a large collection of records they'd like to put to good use, that they would get an excellent return for their dollar on this one.

• • •

Another field badly in need of champions is a textbook for callers of beginner classes. We've looked at any number of these in the past, and while some seem to be quite efficiently done, others have shown little or no imagination. We now have the book, "How to Teach Modern Square Dancing" by Jay King,** which tends to take a very realistic view of square dance learner classes and has put these into 30 well-defined lessons.

If you're looking for a good approach, you should look this one over. While the calls are written out and will prove helpful, of greatest value are the teaching techniques and little "tricks" which are extremely well presented.

Whether or not you agree with writer King as to his progression or the order in which he introduces the various movements, you'll be intrigued by his presentation. The book covers 178 pages, has a thorough index, and covers the field from the very simplest movements up to some of the experimentals.

Both of these books, we feel, should find their way into the caller's library.

**Easy Sing-A-Long Calls* by Stan Burdick, \$1.00, from the author, 1514 Oakmont Lane, Sandusky, Ohio 44870.

***How To Teach Modern Square Dancing* by Jay King, \$8.00, from the author, P. O. Box 462, Lexington, Massachusetts 02173.

Miscellany

ALTHOUGH YOU WON'T FIND an installment of "Lift and Use" in this issue, you can be sure that more ideas under this heading will be coming up in the future. This month we're attempting to catch up with ourselves and the number of letters we've received requesting particular types of art work—drawings that may be used for specific purposes in club newspapers, etc.

Evidently the Lift and Use idea is proving valuable to a great number of readers, and we do appreciate receiving samples of some of the work that this feature has helped you turn out. One enterprising couple has converted some of the dancer figures into designs for *hot plates*. Any number have sent in samples of drawings from posters and fliers announcing dances. Be sure and let us know if you have any particular needs.

This Strange World

THE ADVERTISEMENT started out: "Attention callers-teachers: Would you pay \$10.00 a year for a monthly service bringing you an average of more than 16 mimeographed pages of tested material each month?"

This appeared in our December 1966 issue and was intended to show, only as a comparison, the equivalent number of pages of dance material that every subscriber to *Sets in Order* gets for his \$5.00 yearly fee. *We actually weren't selling anything*. We just wanted folks to be aware of what they were getting. The fact that we had no new service available was

explained further on in the ad.

The thought of getting more dance material was just too much for some readers, however. You'd be surprised at the number of \$10.00 checks that came in!

• • •
This seems to be a good time to blow the horn for *Sets in Order* advertisements. It's great that even when we don't have something to sell, people want to buy. And we're delighted with the letters we get from advertisers who tell us of the overwhelming response to ads selling everything from square dance clothing to badges to books—all connected somehow with the square dance activity.

Among the items sold each year, just as an example of the wide range, were more than 100,000 copies of *Sets in Order* square dance diplomas which sell for 10¢ apiece. Then on the other side of the scale, perhaps the most expensive item we've ever sold—square dance trips.

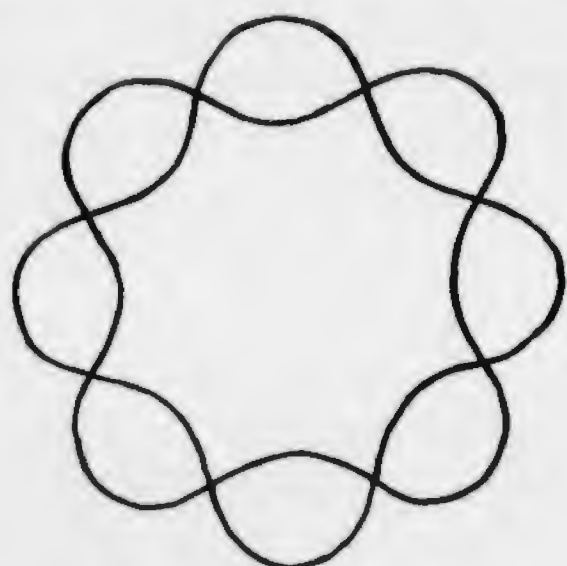
Last year the 21-day tour to Europe was advertised for \$950.00, and more than 75 persons were influenced solely by the advertisement in *Sets in Order* to sign up.

We still have high hopes of one day selling some national bottled soft drink, some coffee manufacturer, or some large deodorant company, on a yearly advertising contract in *Sets in Order*. We're confident they'll be pleased with the results.

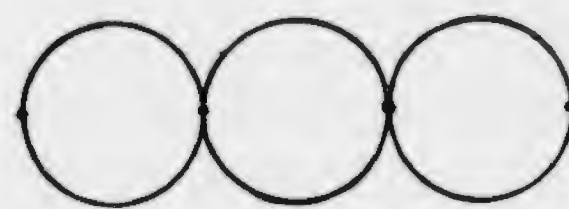
You'll notice only square dance advertisements in *SIO*, and we know from experience that there is no better way to contact the square dance buying public than through *Sets in Order* ads. We've seen the proof.

Still More Doodles

ARCHITECT-SQUARE DANCER CHUCK OPDYKE comes up with another collection of square dance doodles. See if you can trace yourself through some of these familiar square dance movements.



- GRAND RIGHT & LEFT -



- SWING - THRU -



- ALLEMANDE LEFT -

SOME MEMORABLE MOMENTS IN SQUARE DANCING

An Arab King Sees Square Dancing in Florida

By Bill and Louise Roundtree — Wilton Manors, Fla.

OUR MOST MEMORABLE EXPERIENCE in our 10 years of teaching and calling was on the evening of February 9, 1961, when we took 14 square dancers to dance at Mrs. Herbert May's estate in Palm Beach when she was entertaining King Saud of Arabia and his entourage.

Upon arriving at Mrs. May's 129-room estate we were escorted to her secretary's bungalow, a separate establishment from the "Big House," where the Taws and Paws were assigned separate rooms for dressing rooms. After dressing we tramped across the big, beautiful spread of lawn to the magnificent ballroom with its lovely parquet floor and orange and cerise drapes, all matching the Arabic decor of the room. A perfect sound system was all set up behind the attractive stage with its backdrop of an Arab horseman astride a handsome white stallion.

As the guests were still at dinner, eating from plates of filigree vermeil, our group was seated on the patio adjoining the dining room while security guards moved among us and told us fascinating details of the place. A humorous note was struck when a small dog was let out. As it returned from its duties it was met by a maid carrying a pan of water and a towel — and it sat up and had its paws washed before it was allowed to re-enter the home!

Finally we were told that it was time for us to go on. We were to enter the ballroom in single file, caller first, pass the couch of honor upon which were seated King Saud, his host, Mr. May and the King's two sons, the Princes. As we passed the couch we were to curtsy to the King.

This went quite well except that I was the second one in line and, not being sure which man was King Saud, hesitated in front of Mr. May. As he motioned me on, I did a sort of grapevine step ending up in front of the King as I was meant to do.

After that we squared up and danced for about 15 minutes while the King tapped his feet in time to the music and the young Princes tittered with their hands over their mouths each time the healthy swings showed an exposure of colorful pantallettes! Incidentally the guests were all men; not even Mrs. May was present, as befits an Arab gathering.

As we promenaded off after our last number the King stood up, the rest of the company immediately following him, and away they went. We were told that we could stay in the ballroom and dance awhile, which we took advantage of, while men servants served us coffee and sandwiches.

This was five years ago—but it still lingers in our memories as the most glamorous and exciting square dance demonstration in which we have ever been involved.

Dancing on a Wine Keg in a German Castle

By Gene Norris — Arlington, Va.

MY RECOLLECTIONS OF MEMORABLE MOMENTS in square dancing will probably bring back memories to a lot of people who have shared in a similar experience. I am referring to dancing on top of a wine keg in a German castle. The castle is the famous Schloss high above the Neckar River at Heidelberg and in its basement is a huge wine keg which can hold over 50,000 liters of wine at a time and has a very long history.

At the top of the keg is a platform with space enough for one square to dance at

a time and many square dance visitors to Germany have seen or danced on this keg. My own experience was at the 1965 Valentine Dance which was held in the Schloss. One square at a time climbed the steps on one side of the huge keg and stepped off the measures. Those who participate are given a Wine Stompers Badge which shows a picture of the giant keg.

The dancing on the keg is, of course, an adjunct to the main dancing at the Schloss which is done in a most glamorous setting—the great throne room in a restored section of the castle.

A Caller's Most Unusual Job

By Myrtis Litman — Cleveland, Ohio

LAST AUGUST my caller-husband, Lloyd, called the most unusual dance that I have ever had the pleasure of attending. He had been asked to present an hour of square dancing to a National Convention of the Jewish Deaf meeting in Cleveland. I think that Lloyd gave that hour more thought and preparation and was more excited about it than any other square dance he has called for a long time.

I'm happy to report that the event was a big success and the deaf people enjoyed it thoroughly. Four squares of experienced dancers came and helped us out. With the help of big flash cards that Lloyd printed up ahead of time the people on the floor did a big circle mixer. This was followed by a Grand March—a lot of directing done by signal and follow-the-leader type of thing. After this Lloyd wound the lines up in a "ball of yarn" and unwound them again; gave them a Virginia Reel which made good use of the flash cards again. I had to print some that we had forgotten right on the spot. We only held the signs upside down once—and this brought a big laugh. And would you believe—there wasn't a single complaint that they couldn't hear the caller?

They were a happy crowd and the evening was one which all of us will remember for a long time.

Lincoln Council Sponsors Hospital Dances

By Roscoe Roeder — Lincoln, Nebr.

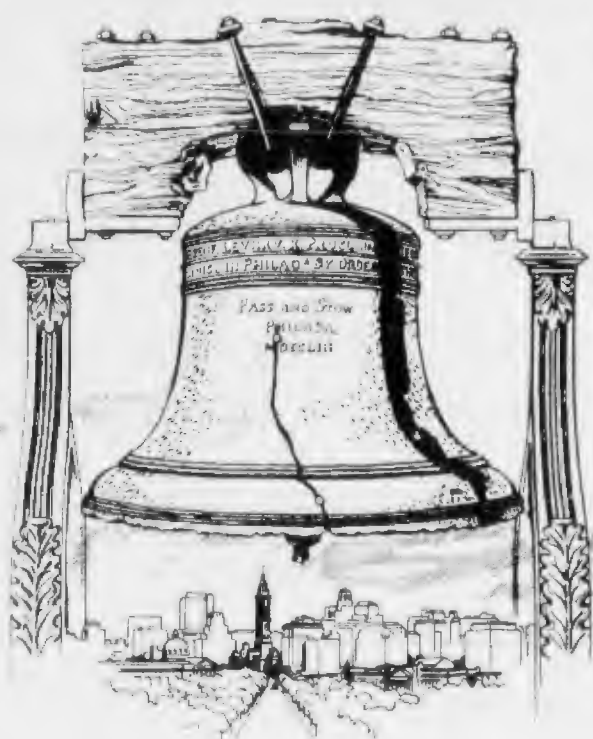
OF ALL MOMENTS TO REMEMBER in square dancing there is probably none that can compare with the opportunity to bring into the lives of those less fortunate some of the joy and good cheer associated with the square dance activity.

The Lincoln Square and Round Dance Council has had in operation since 1953 a program for dancing with patients at the Lincoln State Hospital. From October to May each year, twice a month square dances are sponsored by a club of the Council, which in turn, takes to the hospital as many of the club dancers as can go and these dancers mix and dance with the patients. Each club of the Council takes its turn during the season and dances are held on second and fourth Mondays of each month. They end on the second Monday in May with a festival put on by the hospital's patients' club—they doing the decorating and serving the refreshments. All square dancers of the Lincoln area are invited to all the dances and especially to the festival. Callers are members of the Lincoln Callers Assn. and donate their time. Dances are from 7:30 to 9:30 p.m.

Here are some of the dances we do: Squares; Texas Star, Birdie in the Cage, I'll Swing Your Girl, Lady Goes Half Way Round, Around That Couple Take a Peek—Breaks; Grand Right and Left, Swing Your Corner, Allemande Thar—Singing Calls; Just Because, My Little Girl, Goodbye My Love, Put a Ring on Her Finger, Virginia Reel—Mixers and Rounds; Oh Johnny, Varsouvianna, Jessie Polka, Jolly is the Miller, Flying Dutchman.

Ages of the dancers range from 16 to 70 years.

Being a part of this program is most gratifying. The patients look forward to the nights of the dances and seeing the happiness in their eyes gives a person a real thrill. I have been associated with the program for 13 years and I wouldn't miss it.



16th NATIONAL SQUARE DANCE CONVENTION

PHILADELPHIA,

PENNSYLVANIA

JUNE 29-30, JULY 1, 1967

PEOPLE WHO ATTEND a National Convention with the thought in mind of carrying away more than they brought with them look forward to attending the excellent panels provided for their instruction and enjoyment. An impressive variety of panels will be presented at the forthcoming 16th National Square Dance Convention at the Civic Center in Philadelphia next June 29, 30 and July 1. Tom Stagliano heads the Panels Committee.

On Thursday morning, June 29, there will be a Callers Round-Table; a panel on Round Dance Present and Trends; and a Voice Clinic for Teen Ageds. In the afternoon the following subjects will be covered: Future of Square Dancing and the National Convention; Teen Panels and Youth Workshop; and Gags, Games and Gimmicks. Experts with many years of experience will moderate these panels. Past and future club and association officers will benefit greatly from participation in the panel, Organization Officers Roundtable Nationwide, at which Chet Ferguson will be the moderator.

The Art and Science of Calling, The Specialized Round Dance Group, Sew Your Way to Save Money (for the ladies) are scheduled for Friday morning. Of equal interest will be the afternoon panels, For Leaders in Church, Recreation, Psychology and Youth, as well as one on History and Philosophy of Square Dancing and Its Future.

Bound to attract much attention will be Saturday's agenda which covers a wide range of topics appealing to almost everyone: Leadership and Club Development, Round Dance Terminology and After Party Fun. An extra-

ordinary treat will be a dissertation on England's famed Robin Hood given by Jim Lees of Nottingham, England. Actual documents and pictures will be part of this attraction. Jim will also bring greetings from the Sheriff of Nottingham to the square dancers.



Part of the 16th National Square Dance Convention Committee, wearing their convention outfits, pictured at a recent big event.

Another extra "goodie" for the 16th National will be the Grand March dedicated to all the callers and round dance leaders present and their wives. This will be in the Main Ballroom on Friday evening, June 30.

Registration forms and further information may be had from Curly Milsom, 130 Ashley Rd., Newtown Square, Pa. 19073. The smart square dancer will REGISTER TODAY!

SWING YOUR QUEEN AT "SWEET SIXTEEN"

THE DANCER'S WALKTHRU

Sets in Order

IDEA DEPARTMENT APPRECIATION

THE EXPRESSION THANK YOU can never be used too often. Appreciation expressed in whatever form always benefits both those sowing and those reaping its warmth and love.

The Twirling Eights of Falls Church, Virginia, have submitted a program they put into effect last year and which they plan to continue in the future. Their idea could well be studied by other clubs and perhaps a similar plan adapted where suitable.

Following the principle put forth by many organizations as a form of public relations, the Twirling Eights designed a Certificate of Appreciation. The first series of certificates were presented to the outgoing club office holders and to a local printing firm which furnished the printing free of charge as a community service. An individual of the club added the

In Appreciation

The Executive Committee of the "Twirling Eights" gratefully recognizes the services and contributions of

*John and Mary Smith
for the promotion of fellowship, service, and cooperation*

Signed this 12TH day of MAY, 1966

[Signature]
President
[Signature]
Secretary

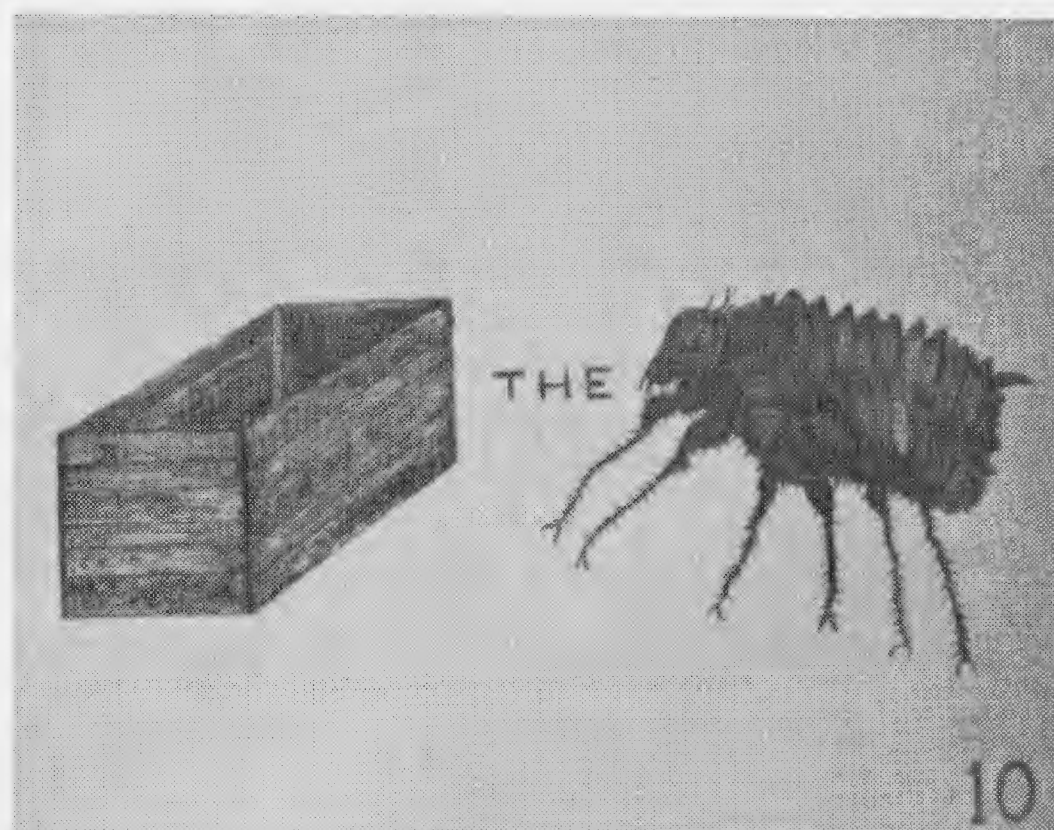
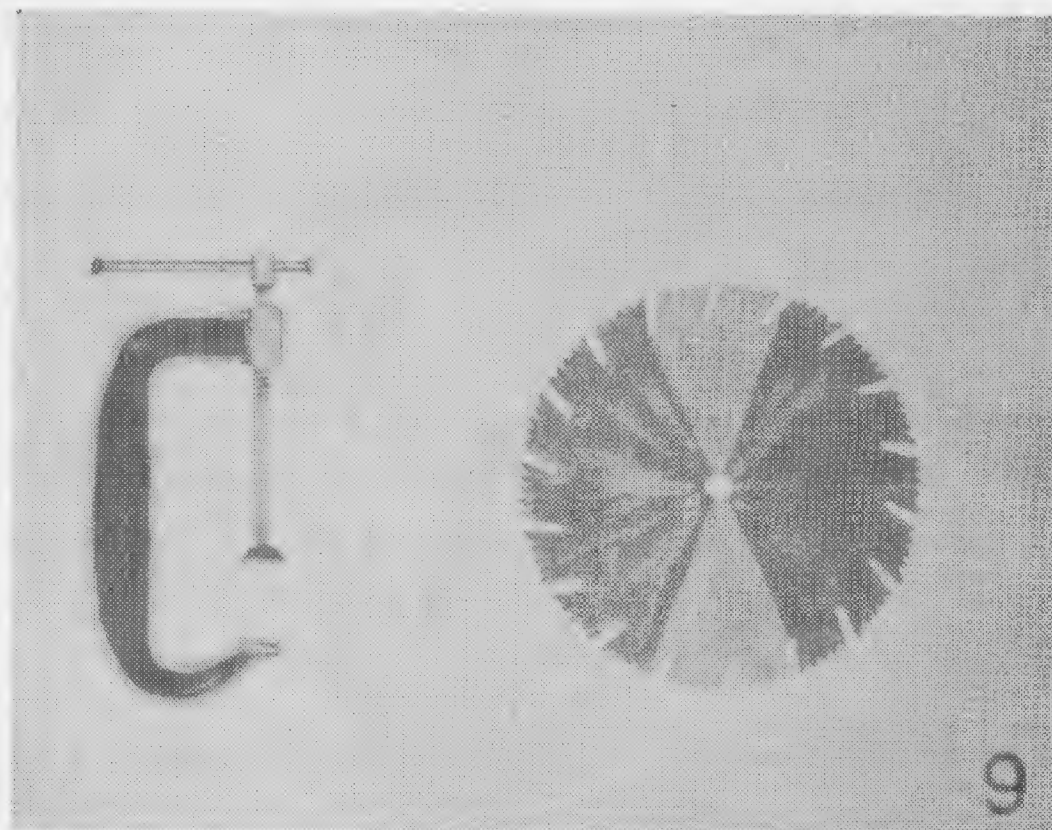
appropriate names, dates, etc.

The Twirling Eights see this Certificate as having a three-fold purpose: Rewarding dedicated club members, publicizing club activities and stimulating interest in the entire square dance movement. So be it!

A Square Dance Quiz

This month we present two more very familiar square dance figures as pictured by Jake and Bernard Smith of Southfield, Michigan.

You shouldn't have any difficulty in deciphering these oldies. But if you do, you'll find the answers upside down.*



Thanks to Bernard and Jake Smith
of Southfield, Michigan

9. See Saw
10. Box the Flea *

HELPERS



AT A LEARNER'S GROUP

MUCH HAS BEEN WRITTEN about the information to be imparted to those individuals just entering the world of square dancing through a beginners' class or learners' club. The majority of this teaching responsibility quite naturally falls on the shoulders of the teacher-caller. It is he who will instruct them in the square and round dance basics; it is he who will impart information about the background of this activity to them; it is he who can present the prime do's and don'ts of square dance courtesy and etiquette; it is he, with the assistance of his partner, who will give suggestions on appropriate square dance attire and a look into what lies ahead in the square dance club.

But there is another important feature of the beginners' group that should not be overlooked and that is those dedicated, mature square dancers who come out week after week, year after year, to assist the caller. They first may have been called upon to help when a class had an uneven number of couples signed up and another couple(s) were needed to fill out a square. Or they may be temporary partners for the single individuals who are participating in the class. Generally, however, their influence goes beyond the realm of just dancing.

These individuals are often the first real square dancers with whom these newcomers have taken hands. And without realizing it, they are creating a picture of what "all" square dancers look and act like.

Without being aware of it they are representing the activity to the neophyte and what they represent can go a long, long way. Much of this representation is not verbal, probably not even conscious, but let's take a moment to look at what is, or sometimes is not, portrayed.

The first impression will probably be dress. As a helper are you in square dance clothes

that will attract the eye of the beholder and generate anticipation toward the day when he, too, is a full-dressed square dancer? Or have you come to the class in casual sport clothes and are you really saying you can take it or leave it? If dressed in square dance attire, have you left your most elaborate party costume at home so you won't scare off the new dancer? Can you answer questions someone might ask as to where he can purchase clothes locally, what kind of shoes are best, etc.?

The second impression and one which is much more lasting is attitude. What kind of attitude are you wearing at this class? How do you act and react toward the caller, toward the new dancers, toward your fellow helpers? Is friendliness, joy, respect, attentiveness, cooperation written all over you? Surely no one who remembers has own unlimited pleasure at discovering each new movement, each new idea in square dancing, would ever laugh at the newcomer.

There can only be one teacher in a class. Does your attentiveness to him cause the new dancers to mimic this and thus hear more and learn quicker? Or do you try to explain to the set you're in just what went wrong? When this happens, a familiar pattern repeats. The set not only falls completely apart in confusion but it misses the explanation for both the last movement and probably for the next one as well.

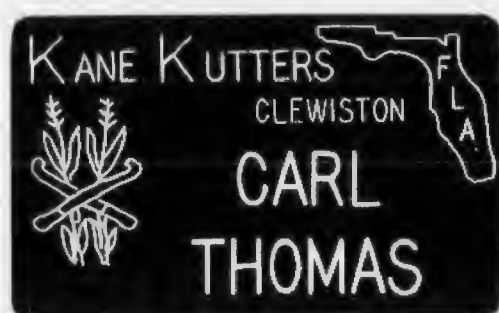
What can the helpers do during the periods of intermission? Visit with each other or mingle and get to know the class members. Actually the members belong at the class; the helpers are really only guests and thus should embody all the qualities they would take with them as guests into a private home.

What about the helpers who may not be needed to dance during a particular tip? They have a choice while they are sitting out:

watch what is happening on the dance floor or use the time as a gab-fest among themselves. Needless to say any talking which occurs while a caller is teaching is distracting and discourteous.

A club helper can be a right arm to the caller or he can be the biggest stumbling block a class can have. If you ever find yourself in the position of being a helper, take the time to talk with the caller (and really listen to what he suggests) prior to the first night of a new class. You'll find you're amply rewarded for the time you dedicate to the class by the sincere appreciation of the caller and the unbounded joy of watching beginners become accomplished and happy dancers. More than

BADGE OF THE MONTH



Our badge for March tells quite a story if you know how to read the pictures. Taking the liberty of changing the normal spelling of cane cutters to Kane Cutters, this square dance club holds forth in Clewiston (couldn't they get the town to change to Klewiston?), Florida.

The state is outlined in the upper right-hand corner of the badge and the tiny period under the abbreviation actually marks the site of Lake Okeechobee on the west side of which lies Clewiston.

This town boasts the world's largest raw sugar house and the livelihood of the area is expressed in the lower left-hand corner of the badge where you'll find two stalks of sugar cane crossed by two cane knives. This is appropriate as all the cane in the area must be cut and trimmed by hand as the soil will not support heavy mechanical equipment.

Clewiston should be proud not only of its Kane Kutter square dancers but of the public relations task these folks accomplish each time they put on their club badges.

The WALKTHRU

that you will have been instrumental in projecting your good mental and physical grooming to each new dancer, knowing that these qualities will be emulated by him as he joins the square dance ranks. And perhaps in the next year or so, when he finds himself a beginner class helper, he'll introduce the same attributes to others.

In other words it's a circle. It never ends and it would be difficult to find the beginning. You can be responsible for what kind of circle it will be.

THEME NOW THERE'S A TITLE

Taken from the newsletter of the Blue Pacific Club of Australia, the following news item might well be adopted by some Stateside clubs to gain the attention of their members:

"Break Up Night"

Now just what does that connote to you? The finish of a club? A time to dispose of all "disposable" items? Might be, but reading on we find this is what our friends from Down Under had in mind.

"We would like all club members to make a special effort to be present on Tuesday, December 20th, which will be our club Break Up Night. We will resume dancing on Tuesday, January 10th, 1967."

Isn't that a delightful way to end a season and take a hiatus during the warm months? Remember this is Australia and our winter is their summer. It could be used up here, however, by any group which closes down during July and August, for example. It is a catchy name for such a dance.

CODE FOR CLUBS

Dancers who dance at the Hayloft in Asbury Park, N.J., find a few well-placed nudges in the "code" appearing on the hall's bulletin board. A few of the suggestions are printed here:

SMILE — You're here to have fun! Leave your sour, grouchy, grumpy faces at the door.

BE FRIENDLY — Feuds, fights and jealousy

The WALKTHRU

have no place here.

OPEN YOUR SQUARES—Dance with everyone, else why bother to belong to a club or go to a dance? If you want to be anti-social, stay home!

LEND A HAND—This goes for KP as well as for classes. There's a camaraderie that exists in working together that you miss by sitting on the sidelines "letting George do it." Join the movement!

RELAX—Square dancing is graceful, fluid movement. It is not perfect mechanical precision nor is it the four-minute-mile race. Take it easy!

GET THE HAYLOFT HABIT—Be a person who is SPECIAL! Be warm—friendly—helpful and happy, with a tremendous capacity for liking people and having fun.

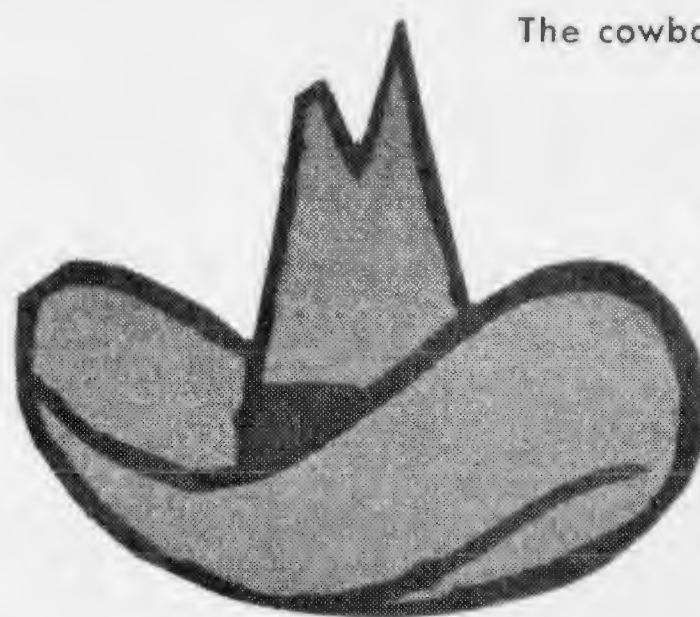
HERE'S A DECORATING IDEA

A table decoration does not always have to suit a particular theme. Sometimes a club is on the lookout for something that would be appropriate for a general square dance get-together. The following is a simple but effective idea—cowboy hats and ladies' poke bonnets.

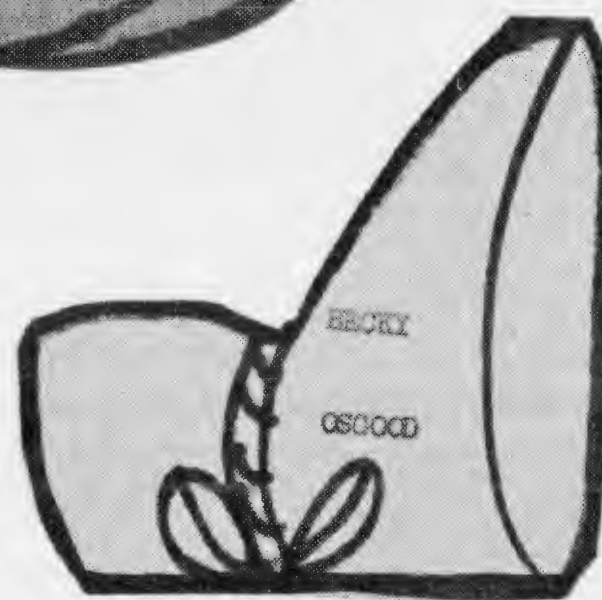
Construction paper (any and all colors), scissors and a felt marking pen are all that are needed for supplies.

Following the pattern shown, fold the paper double and cut around the edges except for those areas marked by the dotted lines. Leave these intact so that the final product will stand upright. Outline the edges and draw in a few simple lines across each hat and bonnet for detail. And that's all there is to it.

These might also be used for placecards by writing each man's or lady's name on one side. Then, too, they could be enlarged to any size for decorations to be used on an entrance table, the stage or even on the walls.



The cowboy hat (left) and the poke bonnet (below) are simple to make and add attractive color to the table setting.



SQUARE DANCE PARTY FUN

A SIMPLE RELAY

Our interesting stunt this month, used as a mixer at a club dance, was sent to us by Larry and Eileen Perotti of the Eagle 8's of Colorado Springs, Colorado. They report a "roof-raising acceptance" of the game and many requests for a repeat performance at a later date.

The Perottis had a badge made in the shape of a lifesaver (hole in the middle) but suggest the same results could be accomplished by cutting heavy cardboard in this familiar design. A package of strong, paper drinking straws (100 for 15c) were purchased and each dancer furnished with one.

"A simple circle mixer was called changing the lifesaver to each new partner as the dance progressed. The straw was held in the mouth

and no hands permitted in the passing of the lifesaver.

"The caller came to the aid of the dancers by calling several commands to each couple, i.e. Bow to your partner, Swing her, Do sa do, etc. thus involving the couple long enough to enable them to transfer the lifesaver without inactivating the other dancers in the circle."

The Perottis report their caller had perfect control of the group "with only a vague explanation of what we hoped might happen."

It would be important that before trying this stunt you talk with your club caller so that he could plan his figures for a smooth (or as smooth as possible) progression of the circle.

The CALLER'S RESPONSIBILITY

By Bill Walker — Des Moines, Washington

MANY ARTICLES have been written on a caller's responsibility to his dancers. Most of the callers know what their general responsibilities are but too many of them seem to have forgotten one of the basic goals of calling. When a caller finishes his 4 to 6 minutes of patter all too often the dancers find they have someone other than their original partners by their side. Many callers are no longer making an effort to keep original partners together or couples in proper sequence during a patter call. They cover up for their poor preparation by making a statement after the call: "Well, you got a girl back, didn't you?"

Let's look at it from the dancer's standpoint. John asks Betty for a dance. They square up. The caller starts his patter and in less than 30 seconds he calls an allemande left (wrong corner) and promenade (wrong partner) so John finishes off the hoedown with someone else's partner. The singing call is next. He goes thru another 3½ minutes of dancing, dancing 40 seconds, maybe, with Betty. The dancers feel they have been cheated because (1) John danced very little with the girl he asked to dance with him; (2) the dancers do not feel a sense of accomplishment and finally (3) the dancers know the caller has goofed. Everyone makes mistakes once in awhile but when it happens time after time the dancers know it indicates poor training and preparation on the part of the caller.

Those people to whom calling is a profession instead of an avocation have a different situation than the fellow who works 8 hours a

day on a job and spends his evenings and weekends teaching and calling. The full time caller can spend his time working out and memorizing new sequences. Most of us don't have the time to do this but we still want to provide the dancers the best dance possible. This is accomplished by memorizing as much as we can, improvising as we go along, using equivalents, zero movements and supplementing with cue cards.

There are many systems of resolving a square and they are generally referred to as sight calling. It is not proposed that everyone learn to sight call but it is suggested that all callers learn a system whereby they can correct a situation where the couples are out of sequence and/or are not with their original partners before finishing the square.

We as callers **MUST** be cognizant of the feelings of the dancers. Things which may seem relatively unimportant to us are viewed in a different light by the dancers. If someone dislikes the music, for instance, on a patter record or the figure in a singing call and mentions it, the caller had better pay attention; chances are that other dancers may have similar feelings.

Callers must learn to evaluate everything they do in terms of likes and dislikes of the dancer. A good motivation is to try to make each call just a little bit better than the last one. This includes delivery, music, volume level, what you call and how you leave the dancers — both physically and psychologically, when the dance is all over.

COMING — NEXT MONTH

Once again the **LIFT AND USE** feature will bring you ideas to help with your artistic presentation of square dancing. In addition, this special Spring issue will feature a dozen square dance calls as used by Lee Helsel and an interview with another one of square dancing's greats.

Along with all of the regular features, we have some "specials" planned which will be of interest not only to you callers and teachers but to dancers faced with the continual problem of coming up with new ideas for parties, special occasions, and anniversaries.

In addition, The Experimental Lab and the Style Series sections will both feature more tips on comfortable dancing as part of Sets in Order's continuing drive for smooth dancing.

LADIES on the SQUARE

Crinolines—Making and Maintenance



A MOST IMPORTANT PART of the fluff and femininity of square dancing is the net petticoat without which many pretty dresses might hang limply and without charm. With a nod to the Sewing Clinic at the Toronto Convention, we give some specifics on how to create and care for these crinolines.

First of all, choose good quality nylon net or nylon marquisette. It takes $\frac{1}{2}$ yd. of fine cotton (nainsook or lawn) or nylon tricot; 10 yds. 72" net or 12 yds. nylon marquisette 45" wide. Either of these quantities will give a crinoline with an approximate sweep of 54 yards in the bottom tier.

IMPORTANT: Use size 50 thread in both needle and bobbin of machine.

Cut material in 6" strips. This can be done quickly and easily by using the following method: Open material to single thickness, then fold end to end several times until it is small enough to fit on your table or other cutting surface. When folding make sure that all selvages are exactly together, then pin or baste firmly to selvedge. A straight line can be drawn with pencil and the help of a yardstick. Cut strips thru all thicknesses.

Join strips to make lengths of approximately 54 yards, 27 yards, 13 yards and 6 yards.

Use machine hemmer to hem both edges of each strip, using longest stitch possible to speed progress. Before commencing the ruffling of the material, experiment with two short lengths of similar material, one to be half as long as the other, and adjust ruffler on the machine and stitch until the long piece can be ruffled to exactly the length of the short one.

Keep ruffler and stitch adjusted to this position thruout. Begin with bottom tier (54 yds.) and ruffle onto 27 yard piece. This can be done in one operation by running longest strip thru the ruffler and the other underneath the ruffler. Join all strips this way. When finished they should measure about 20" or 21".

Cut the $\frac{1}{2}$ yard of cotton into two 9" strips and join to make one length of about 2 yds. Hem one edge with machine hemmer. Adjust ruffler to bring 6 yd. strip into this 2 yds. or less — and join.

Join sides of crinoline with a French seam (wrong sides together first, trim, turn and seam again.)

Measure required length of crinoline from bottom allowing about 1" extra for elastic casing or $\frac{5}{8}$ " turning if you plan to gather crinoline into a band as you would a skirt. Cut off excess material. If using elastic cut it about 3" or 4" less than waist measurement. Turn under 1" allowance, stitch hem to make casing and insert elastic. Join ends.

In the case of a band, an opening of about 7" must be left in the seam of the crinoline and faced or piped with bias piping. Make band as for skirt and fasten securely with buttons and buttonholes or snaps.

Excess Material

If a fitted top tier is required, ruffler must be set with a shorter stitch to bring each tier in more quickly. This will leave excess material on all but the bottom tier. Cut off excess material from each strip before joining to next.

As to maintenance, the first rule is—NEVER hang a crinoline. Avoid crushing when storing. Before wearing shake out well and hang in steamy bathroom for a few minutes. Do NOT wash in strong detergents; use cleaning product designed especially for very fine materials. Do NOT wring or squeeze. Shake out excess water. Spread out on flat surface away from sun. If crinoline wilts try a cold water starch—3 parts water to 1 part starch and when dry iron bottom tier. To rejuvenate crinoline add another miniature crinoline to inside. A bottom tier of about 25 or 30 yds. is suggested. Reduce this in 4 tiers to fit the top of the fourth tier and attach firmly on the inside to the bottom of the cotton tier.

SPOTLIGHT

The "RICE PADDY PROMENADERS" of OKINAWA

By TSgt. Ed Mizera

THE RICE PADDY PROMENADERS, a square dance club on the island of Okinawa in the South Pacific, has been a going concern for a number of years. American service personnel have passed along this typical American dance to the Okinawans, who have accepted it with enthusiasm. It has also been a "bit of home" to the many Stateside families who are part of the military units living on Okinawa.

The Rice Paddy Promenaders dance every Saturday at 8 P.M. at the Kadena Air Base Elementary School. A square dance workshop is conducted every Wednesday at 7:30 P.M. at the Schilling Community Center, also on the base. Square dance classes, when in progress, are held each Tuesday at the Koza USO, located just outside Gate #2 of Kadena Air Base. Sometimes deviations of this schedule are necessary because of the fluctuating work schedule of the caller.

Special events in which the Promenaders participate include "pot luck" suppers, special dances at the USO or at well known tourist attractions such as the Naminoue Shrine in Naha, the ancient Nago Castle, Ie Shima Island (where the monument to famed war correspondent Ernie Pyle is located) or at the famous "Tea House of the August Moon," on which the well known musical show was based. During the summer months picnics are held once a month at military approved and controlled beaches. So far, there have been four of these successful square dancing picnics. Impromptu fun at "after parties" is also fre-

quently enjoyed.

In February, 1966, the Rice Paddy Promenaders hosted a large group of Ryukyuan from the Nago Cultural Center. These shy, friendly people presented dance numbers to show how they have adopted Ryukyuan folk dances into American type square dancing. Some American style squares they had learned without benefit of a caller. In return the Promenaders danced a tip which included both patter and singing calls. Both groups were then united and taught a mixer round dance, which delighted the Okinawan guests immensely. As they departed with hearty handshakes, warm smiles and customary bowing they evidenced their thanks for the joy and friendship displayed by all in this evening of cultural exchange.

In June, 1966, a square dance jamboree was held under the co-sponsorship of a neighbor club, the Oki-Docers of Naha. There were 16 squares present and callers were Johnny Chauvin, Gary Greene, Lee Dixon and Dick Norris.

Rice Paddy Promenaders' caller chores were recently taken over by Lee Dixon of the 20th Weather Squadron, replacing Gary Greene who departed in July for Hawaii. Present officers of the Rice Paddy Promenaders are Dave Seidl as President; Ed Mizera, Vice-Pres.; Harriet Fillmore, Secretary; and Duane Rawson, Treasurer. The club's permanent mailing address is: Schilling Community Center, 824th Combat Support Grp., APO San Francisco 96239, for anyone who would like to get in touch.

Ryukyuan on Okinawa (left) demonstrate American square dancing Okinawa style. Americans and Okinawans (right) enjoy Jiffy Mixer.



INTERVIEW

The Allens Look at SQUARE DANCING 1967



Dan
and
Madeline

For years we have been going to Dan and Madeline Allen when we wanted a frank opinion on any phase of the square dance activity — as seen by the dancer. We should be quick to mention that the Allens, who live in Larkspur, California, are not what we would call average square dancers. They've been a part of the activity for more than twenty years. At one time or another they have been involved in just about every facet the square dance movement has to offer.

They've called, they've organized, they've participated. They've conducted workshops, set up classes, presided over clubs and taken an active part in square dance associations. They enjoy and participate in squares, rounds, contras and any other stage of the activity you can name. They've expressed themselves in magazine articles and on panels. You mention it — somewhere along the line the Allens have been involved.

With all of this background we thought we'd start the ball rolling by asking Madeline if she would express herself on the subject of today's callers.

Madeline Allen: It may be possible that there are some, but we don't hear any callers any more who can't keep time or who are as bad as the callers we danced to all the time when we started 24 years ago. The ones that we consider unsuccessful callers are judged mostly on personality and not on technical ability. It used to be that they just didn't know how to

call and didn't, of course, have the fine equipment they have now. The top callers sound more alike these days than they used to.

S.I.O.: Madeline, what would you say would be your feelings concerning a dancer-run vs. a caller-run square dance club?

Madeline: There's a hot potato for you. We belong to a dancer-run club that hires the callers. But the caller who calls for us also calls for a club that he runs himself and so it works both ways. Then we have a committee-run club where the dancers or the callers don't have any voice — just the committee, which is sort of in-between. Caller-run clubs are fine if the caller wants to work that hard. Some do; some don't.

S.I.O.: On the subject of dancer leadership. Do you think it is getting out of hand?

Madeline: Obviously there are a whole lot of unpaid, unpayable services in square dancing. However, associations are overgrown and overspecialized. We've been quite disillusioned about any leadership coming out of them, at least the big associations we know of. There has been a lot of work done for square dancing by people who don't get paid for it — it's part of our activity — but it's more in the nature of promotion and word of mouth and sweeping the floor after a dance — small things rather than on the big association scale.

S.I.O.: Dan, have you anything to add?

Dan Allen: It seems to me that the associations have lost touch with the dancers. They're emphasizing their own activities rather than promoting square dancing itself. Smaller clubs in our area have just given up. They say, "What has the association done for us? Nothing." So they just get out of it and go on their own. Associations can serve a purpose but they lose sight of their original aims too often.

S.I.O.: What are your thoughts on standardization?

Madeline: It used to be a dirty word but I think the same old rule should hold good that we always did have: you can put in your individual styling as long as it doesn't in any way interfere with the flow of other peoples' movements. I definitely dislike the innovations that break the rhythm of the square as a whole. We were discussing with a leading travelling caller the "senior citizens' promenade," so called and the way it breaks the flow of dancing when they promenade clear out of the square and to another square, etc. If the caller goes along with it and everybody's doing it, fine, but one couple alone doing it throws a whole square out of kilter.

S.I.O.: What do you think of National Conventions?

Madeline: We've had a theory for a long time that it's either a National Convention or it's a festival and they should make up their minds which. If it's a convention it should be sold as a 3-day package, complete, and they might even have requirements as to who could come and who couldn't. There should be no one-session entry for local dancers. The people who are in the area should pay the same as those who come from a thousand miles away — and should be there for the whole thing. Otherwise it's just a big festival that on Saturday night squeezes out the people who have come a long way for the panels and to meet the callers.

Dan: One of the problems is that to accommodate all the people who want to go to the convention as it now stands, they have to find a city that's geared for the huge crowd. If it were a leadership convention only, there would hardly be a city which couldn't handle it, as the crowds wouldn't be so great.

S.I.O.: I wonder if we ever can have a square dance convention, in the true sense, because of the very nature of our activity.

Madeline: In other kinds of national conventions — like those for bridge players — the local players who are not on the national level are allowed to buy a ticket and come for one part of the convention but are not included in the central activities. They have different rooms, different hotels, but they aren't the ones who have come to participate in the convention and have come for the whole four days, playing for championships. At a square dance convention if you don't have room for all the local dancers you might still let them have a place at the convention by staging other dances around the city where the big shot guest callers would appear.

S.I.O.: Do you think there is a need for a national association of square dancers?

Dan: This has been booting about for a number of years. I have seen such small success in the local associations that I can't think a national one would be any better. Certainly if it got into the wrong hands it would be bad for square dancing. Most of the people don't want a national association — not the dancers or the callers.

S.I.O.: Do you see anything in the activity that might be helped by a national association that couldn't be helped in some other way?

Madeline: Could there be a loose national association of professional callers? Maybe something like that would be of more use — a way in which callers who are earning their living at it could meet and exchange ideas; set trends; protect the activity. I'd rather put it in the hands of callers than I would of dancers who care enough about organization to want to be national association chairmen.

S.I.O.: What about round dancing and its place in the present square dance picture?

Madeline: I just had an argument with a square dancer friend who felt there wasn't enough round dancing at a certain dance. We discussed the percentage of balance between rounds and squares and I would certainly hate to see any further encroachment of round dance time on our square dance time.

S.I.O.: What do you think is a good balance for an evening dance?

Madeline: One tip of squares and one round for the average dance. At our particular club we went to two and two just lately and I think that's too heavy. It's discouraging to the people who don't wish to round dance at all.

Dan: Well, at the club the original idea was that as soon as the square dancing was over we'd put a round dance on right away. There would be no intermission without something going on. We put a complicated round on first and let the square dancers stay out and then they can come into the square dancer's round on the second dance if they want to.

S.I.O.: What is your feeling then about whether round dancing fits in or doesn't fit into the square dance program?

Dan: Round dancing is essential to square dancing; the two go together, otherwise the program just isn't complete. I don't mean that I want to do all the rounds but they should be included in the program as a whole.

Madeline: It's a change of music, of tempo, and a place where you can equalize the physical endurance of your dancers, too. It's a little extra something for the people who never get tired. I would hate to see the rounds go off by themselves and be a second activity.

Dan: I don't like to see the rounds separated from the squares at the big conventions, etc. Sometimes they're in completely different halls, miles apart, and it's hard to get to them.

Madeline: At the Fresno Square-Rama, they'd have a square dance workshop and then every once in awhile they'd stop and have a new round taught as part of that program. Square dancers who didn't want to do the round could sit and watch. But at least it was there in the same place as the square dancing. They were exposed to it without getting in their cars and driving to another hall.

S.I.O.: Now, about the new experimental movements. Do you think everyone should learn them?

Madeline: I think there should be levels—plateaus to which people could rise and where they could stay for the rest of their lives if they wanted to. I would love to think there are

Saturday night dances some place where people can go and just keep on dancing things that are plain English.

Dan: I think Bob Dawson is doing this in Florida. He has a tremendous number of people enjoying it. There would be a terrific demand for this approach if a good enough caller could do it—teach it and limit it and inform his people of what he is doing.

S.I.O.: Then you both feel that the new movements shouldn't be forced on every person who dances?

Madeline: I don't think that any new movement which hasn't been accepted for a year or two should be forced on anybody. It should have to prove itself. These big combination basics have no part in a casual dancer's vocabulary.

Dan: Some of the top callers are abrogating their responsibility by leaving too many decisions on new basics to the dancers. Most dancers don't know a good basic when they see it but the callers should.

S.I.O.: What are your feelings concerning children in square dancing?

Madeline: I have strong convictions. I don't wish to be swung by a 10-year-old boy this high. I don't want children dancing in adult squares unless they're adult-sized. But children learning to square dance—Dan, you've taught children...

Dan: Square dancing is one of the best introductions to lead elementary school children into the social amenities—being polite to girls, for a change, instead of pulling their hair. The boy can swing a girl unembarrassed; he knows he'll go on to another one soon. The more of this we do in elementary school, especially in the 7th, 8th and 9th grades, the better. In high school and college the kids are almost too busy to square dance but if they get it in their early years, then, when they grow up they'll remember it as a fun thing and go on with it from that point.

S.I.O.: Do you enjoy square dancing as much today as you did—say, 15 years ago?

Dan: No, probably not. Fifteen years ago we did a lot of learning. Now I'm willing to sit down occasionally.

Madeline: And don't forget — he's 15 years older. Truthfully, we couldn't stand the way we went when we first learned — doing every single square and every single round.

S.I.O.: But the things in square dancing like the sociability and companionship — and the general philosophy? Are these as appealing?

Dan: Square dancing as an excuse for people to get together rates high — it is physical and active, doesn't need liquor to succeed — is a wonderful evening's entertainment. We've never found any other activity that touches it socially.

Madeline: When we tell people we like square dancing we think of it as a couple activity — you can't engage in it without your partner. And it's exercise without being too strenuous.

S.I.O.: And what of the dangers in present-day square dancing?

Dan: It'll probably be a continuation of the present process. We used to have so many dancers that when some popular caller came to town we had to book two dances to get all the people in the halls. Now we struggle to get 8 squares for the same caller. He hasn't changed; there just aren't that many dancers interested. There are 200,000 people in our area and we should have more callers teaching and encouraging more people to square dance.

S.I.O.: Do you feel the lack of caller-teachers has contributed to the drop-off of dancers?

Dan: It's probably cumulative — but some of the callers aren't qualified for the responsibility that's been thrust on them. When I think how we used to have to fight to get in at one of the late Jim York's dances! If he were

around today, we'd probably still be fighting to get in, because he had that quality which is needed.

Madeline: Presumably there should be good young callers coming up who would be helped by the older ones and maybe go to a caller's class run by one of the senior callers. In so many areas, though, there is nobody capable of teaching a caller and so they teach themselves and don't have the right kind of training.

S.I.O.: What would you consider to be reasons for people dropping out of square dancing today?

Dan: It's becoming too difficult for people to keep up. They go out to some dance and get clobbered. Somebody looks down his nose at them because they don't know the latest and they suddenly think, "Why should I work this hard at what's supposed to be recreation?"

Madeline: We've got it now so that anything new that comes up is immediately called by every caller up and down the line, even in his lowest-level clubs. If we had "safe-level" clubs and "challenge-level" ones separately you wouldn't have that fear that you'd suddenly meet something you didn't know in just an ordinary weekly club. We could go on for another 10 years easily without one single new word in square dancing, I'm sure. But the beginning callers don't realize that. They learn a new basic and make people think they're doing something fancy.

Dan: They can also learn to call fast, thinking they give the effect of talent and a lift to the people with speed. I've never seen any problem in a good caller keeping people interested in dancing at a reasonable pace. It's an essential part of keeping square dancing alive.

SQUARE DANCE CALLERS, LEADERS, TEACHERS

The constantly changing face of the square dance picture would indicate a need for more professional advice and help in this specialized field. The continuing cry coming from dancers in all parts of the country points to the need for an up to date analysis of the program as it is today. Has the time come to drop the new experimental gimmicky material and in its place put an emphasis on developing the standards with special attention to quality and styling? These are questions we hope to solve in *Sets in Order* in the coming months. Action is needed now, and your thoughts, suggestions, and an occasional comment or two often help us in planning our special articles, university conferences, and special publications. Let us hear from you! — Editor.

UNCOMFORTABLE →

①



②

STYLE SERIES:

LET'S TALK AWKWARD VS. COMFORT

DURING RECENT MONTHS we've been dwelling on the subject of comfortable versus uncomfortable dancing, and we have just about come to the conclusion that the intelligent combining of basic movements by a caller has a great deal to do with the ultimate satisfaction or lack of satisfaction in our dancing.

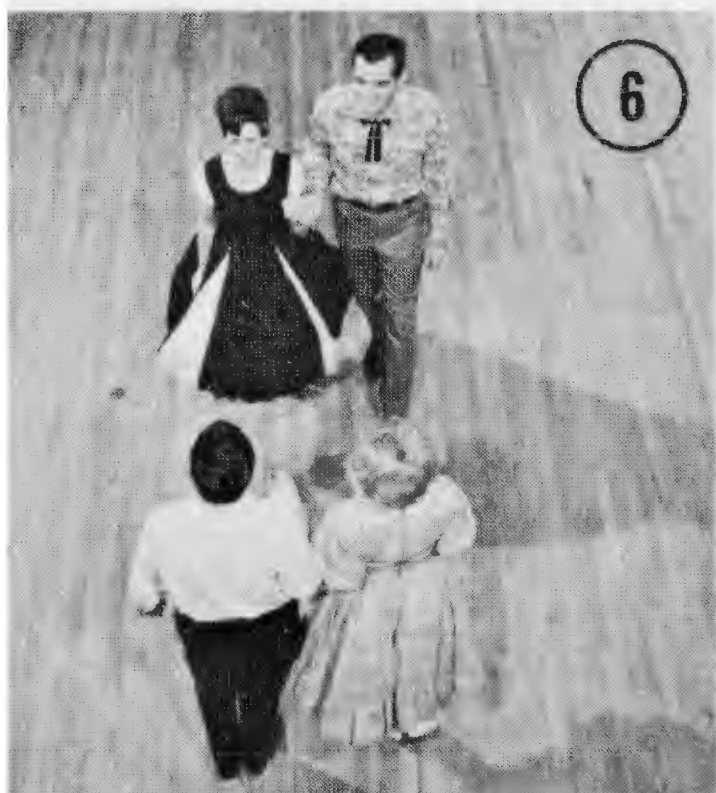
A proper blending of movements which tends to carry through the forward motion from one figure to the next, demonstrates the

skill of the caller who is doing the "blending." On the other hand, those movements that are continually *start and stop, grab and pull*, which leave us totally unsatisfied, also reflect the caller's judgment.

By viewing our two examples this month, perhaps you will discover for yourself some of the factors which make combinations enjoyable and others which make combinations just downright unbearable.

As we look in on our first example, the head two couples have started a square thru (1). Completing the movement, they face the sides (2) and start to *split the sides* which is a very normal lead-in to "around that couple" to a line of four, or "around that couple" and into the center, or into any number of *comfortable* follow-up patterns.

NOT BAD →



⑥



⑦



⑧



But, no, instead of following through our active couples come to a crashing halt (3) and suddenly become inactive. As though this weren't enough, the side couples now move into action (4) as the caller orders them to "trade." The finishing touch, of course, comes (5) when they find themselves in the middle of a minor traffic jam, a bottleneck from which the most astute of callers may find it difficult to extricate them gracefully.

Now let's try something a bit more comfortable. Starting with two facing couples (6), let's try an equivalent for a simple pass thru and combine a swing thru with a turn thru.

To lead in to the swing thru the dancers turn their opposite with a right hand (7), and the two men turn by the left in the center (8). Without stopping for an ocean wave, they ex-

tend a right forearm to the lady they meet (9), and moving forward (10), they turn 180°, half way around, then pull by, to end back to back (11). with the couple they were working with.

Certainly this is no new basic movement itself; just a combination of movements following a forward-moving traffic pattern with no unnecessary stopping and starting.

The secret of good program planning then is not to be found by simply cramming a multitude of movements into a single call. It's the thoughtful planning of a complete figure with each basic movement used blending in and complementing the next.

Style in dancing must come from careful planning. Next month we'll pursue this theme of comfortable movement.



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

Virginia

April 1 is the date for the April Fools Dance for former European Square Dancers and their friends. Bailey's Elementary School at Falls Church is the place and Gene Norris and Rut Rutledge will be doing the calling. You can telephone (703) 671-6106 for information.

The Purcellville Skating Rink was the scene, on February 4, of the 4th Annual Virginia Jamboree. Callers were Jimmy Heatwole and Blackie Simmons.

The Square Dance Council of Northern Virginia had Mac Parker and Howie Shirley calling for their third Saturday night dance in January, with Jim Copeland and Gene Norris calling in February. On the last weekend in February Ken Beck called for a special dance for Council members.

Kentucky

Both mountain and western style square dancing will be major recreational features

at Natural Bridge State Park thruout 1967. Dances will be held on Hoedown Island from March 4 thru November 25; also on Friday nights from May 5 to Sept. 2. —Richard Jett

Corbin Dudes and Dolls plan a dance with Marshall Flippo on March 13 at Jerry's Roller Rink, Corbin. Sam and Sylvia Jollay will be in charge of the round dancing. Max Forsyth will call at the same spot on May 4. —Ruth Holbert

Maryland

Susquehanna Swingers dance on 1st and 3rd Saturdays at the Perryville High School on the Susquehanna River to the calling of Bill Dannenhauer. Square dancing members of the military who may be transferred to Bainbridge Naval Training Center are especially invited to come out and dance with the Swingers. Guest callers will be Jack Carver on April 1 and Baty Hall on May 6. —Jerry Newman

Louisiana

Sometimes workers for the good of square dancing gain community recognition for their efforts and this was true in New Iberia when Italo Bonini, teacher and caller, was so honored. Each year the Louisiana Recreation and Parks Dept. selects 5 people who do volunteer work in the recreation movement and have done so for at least 5 years. The New Iberia Parks and Recreation Commission submitted Bonini's name and qualifications and he was among those chosen to be honored. "Bo," as he is familiarly known, developed a square dance club while stationed at the Naval Auxiliary Station in New Iberia and this was expanded to an open adult class when larger quarters were needed. Later Bo began teaching youngsters and during the past 7 years over 1000 children have been thru his classes. Three years ago he started summer classes for retarded children of the parish. He is cer-

Introducing the 1966-67 officers of the San Antonio Area Square Dance Assn. From left to right, the Joe Barrys, 2nd V-P.; John McCannons, President; Woody Thompsons, Secy.; Don Johnsons, Treas.; Bill Campbells, 3rd V-P.; and Steve Stephens, 1st V-P.

— Photo by Studers Inc.



Here are square dancers up in Muenster, Sask., celebrating the 10th anniversary of square dancing in their community. John Korte is the caller.

tainly a living example of how an interest in and application to promotion of square dancing has also been a benefit to a community.

New Mexico

The Southwest District of the New Mexico Square Dance Assn. had a district dance in Alamogordo on February 18. On the staff were Don Driver, Bill Haynes, Pop Haynes, John Sanders, Butch Nelson, Bill Gassaway, Leonard Scoby, Bill Arnsperger and others.

—R. D. Compary

New York

The Syracuse Area Square Dancers Assn. is incorporated as a non-profit organization composed of square dancers to promote square dancing in the area. The 1966 festival last October saw 977 square dancers registered from 8 states and Canada, with 1947 people looking on. The association is fortunate in having the War Memorial Bldg. with its main hall 96' x 210' and excellent sound facilities, available.

—Chet Hitchcock

New Jersey

Tenakill Twirlers had Johnnie Roth from Pennsylvania to call a special dance on February 24 at the Bergen Mall Auditorium in Paramus. The club dances regularly on third Fridays at Bryan School in Cresskill.

—Edna Hopper

John Hendron from Massachusetts will be making his first appearance in the Jersey Shore area when he calls at the Hayloft in Asbury Park on April 15.

—Meg Barr

The Garden State Square Dance Campers are planning an active program for 1967. The '67 Camporee will be held June 23-July 1, three separate weekends, including square dancing and outdoor activities. Write Arthur Collins, 13 DeForest Ave., Hanover 07936, for additional information.

—Doc Tirrell

Ohio

April 15 will be the date of the 7th Annual Spring Festival of the Akron Area Fed. The Akron University Memorial Hall will be the site of the festivities and featured callers will be Reath Blickenderfer, Lloyd Litman, Deuce Williams, Ronnie Schneider and Dub Perry. LaVerne and Doris Reilly will direct rounds.



For advance reservations write Steve Stoic, 5131 Huckleberry, N.W., North Canton 44720.

—Clarence Schmidt

Michigan

A new club in Muskegon is Merry Mixers, meeting every 4th Saturday, September thru May, with a guest caller each month. The schedule, starting with March 25, includes Darrel Figg, Wally Schultz, Bob Dubree. Guests are welcomed.

—“Roe” Nash

Missouri

Guest caller dances are quite the rage, it seems, and in Rolla, the Duck 'n' Dive Club will have Frank Lane on March 4. The place to go is the Rolla H.S. Cafeteria.

—Helen A. Morris

Nebraska

The Mid-State Centennial Square Dance Festival will take place at the City Auditorium in Columbus on April 9, beginning with a round dance workshop at 2 P.M., Ernie and Naomi Gross in charge. Impromptu rounds will be handled by Kermiet and Ruby Knudsen. Callers on the evening program will include Harold Bausch, Bill Reilley, Flip Bausch, Ronnie Bischoff and Gross.

Kansas

Dancers will flock to the City Auditorium in Dodge City for the Southwest Kansas Square Dance Festival on March 31-April 1. M.C. will be Bob Fisk from California; round dance instructors will be Frank and Ruth Lanning.

—Eldon Hager

Oregon

Forest Kennaday of the Umpqua Area will be chairman of Oregon's Tenth Anniversary Festival at the Douglas County Fairgrounds in Roseburg on July 13-15.

—Edward Warmoth

Washington

"Old-timers" in square dancing will be especially interested to know that Bob Wright, long-time caller from Kansas, has recently purchased the Hayloft at Alderwood Manor from Jim and Ginny Brooks, noted in both the round dancing and the calling fields.

G & E Rounders Club of Grandview plan their 2nd Annual Valley Round Dance Jubilee for April 15 at the Lower Valley Square Dance Center. The Yakima Valley is especially beautiful in April, with fruit orchards in riotous bloom, so it is a particularly nice time for a visit there. G & E Rounders have been dancing for over 14 years with George and Emma Delabarre as the instructors. They meet 1st, 3rd and 5th Wednesdays at Hospitality House in Grandview and the welcome mat is out.

Nova Scotia

Folks in the Bridgetown area of this province are not ones to be discouraged easily and even after several efforts to start square dancing failed, they tried again and in September 1965 started a class with 3 persons! At the end of 7 weeks they had some 45 members! A hall was obtained in Paradise (a community)



and the class graduated in February 1966. A second class was formed in May 1966 and a third in September. Reagh Nixon and Joe Dojak were instructors for all the classes. Dancing is held at the Paradise Community Hall every Saturday night and visitors are welcomed warmly.

—Louis Amirault

The Cambridge Vali Dancers of Cambridge were organized in February 1963, with P. W. Hearn as instructor-caller. Ruth and Don Keith were responsible for the organization and still hold the office of president. The Vali Dancers, apart from regular weekly get-togethers, hold several special functions each year. At Christmas time they aid the Salvation Army Empty Stocking Fund, admission to their dance being wrapped gifts for boys and girls. In the spring an Apple Blossom Jamboree is held in conjunction with the Annapolis Valley Apple Blossom Festival.

Colorado

Events are shaping up for the Denver Area Square Dance Council. In February member clubs participated in the Home and Garden show at the Coliseum with space reserved to display square dance material. March 12 is Club Banner Day when all clubs have been invited to bring their banners and scrapbooks to the Council Meeting and Dance at the Hayloft.

On May 15 Beryl Main, Don Franklin and Lloyd Way will call for the Council's annual Fun 'n' Friendship Frolic at Roller City West in Denver. Advanced club dancers will host the intermediate graduate couples.

—Walter Lostroh

Alaska

The Polar Promenaders of Fairbanks are planning their first State Festival for the Alaska Centennial Celebration on July 28-30. Al Brownlee from Texas will be the featured caller and dancing will be on the A-67 Site. For further information write to Pete Riley, 2 Craig Ave., Fairbanks.

Ontario

On April 14 the Brantford Square-A-Naders will hold a "club level" dance at North Park Collegiate, with Harry Lackey of North Caro-

Active in teaching squares and rounds in the Heidelberg-Kaiserslautern areas of Germany are these smiling couples — Jim and Janet LeBlanc, Bill and Kathi Higgins, Eldon and Lois Carey.

Planning ahead pays off and these planner-aheaders are gearing up for the square dancing at the Hemisfair, an International Exposition of many nations in San Antonio, Texas, April thru October, 1968. From the usual side, Ted and Deloris Breske of San Antonio Square and Round Dance News; Helen and Harry Moore of Florida, "Ambassadors" to the Hemisfair. —Photo by Robert Batt



lina calling. This club is growing fast and starting on January 7 they went to a new location at Grand Woodlands School which provides needed space. They meet regularly 1st and 3rd Saturdays with Ron Thornton calling.

—Irene Worthy

Lindsay Circle Eights has six beginner squares and six intermediate and celebrated their second birthday on January 28. They have several plans for the Canadian Centennial celebrations, including the following: March 18, 3 squares will participate at the Flag Pageant Celebration at the Academy Theatre; September, the club will be putting on a Barn Raising and Box Social; one or two squares will join the Centennial Square Dance Train as it rolls across Canada starting June 26.

—James W. Humphreys

Puerto Rico

Double "R" Squares dance 1st Fridays and subsequent Thursdays of each month at the eastern end of the island at the U.S. Naval Station, Roosevelt Roads, Puerto Rico. There are some 7 squares in the membership with a 30-member class under way.

—J. J. Hoffman

Germany

The 3rd Annual European College of Square and Round Dancing will be held in Garmisch March 26-31. The staff will be Cal Golden from the U.S.A.; Chris Vear from London and Dave and Lucille Fike who have been on the staff of two Overseas Dancers Reunions and are now stationed in Europe. They will provide the rounds. Contact is Harry C. Reed, 497th RTS Box 1191, APO New York 09633.

Guam

Last New Year's Eve the three square dance clubs of Guam held a New Year's Party and Night Owl dance at the Tropicana Service Club, Andersen AFB, home of the Tradewind

Squares. The other two clubs participating were the Flying Squares, NAS, Agana, Guam; and Gecko Squares, Naval Station, Guam. Calling was handled by Bob Vallee and Dick Zimmer, assisted by George Stevens, Arnold Port and new caller Gail Vallee.

Hawaii

Hickam Promenaders of Hickam AFB were host to a Black Cat Dance on Friday, Jan. 13. Freemon Sattelmaier called to the 12 squares attending. Out-of-state guests were the Harry Thompsons of Mesa, Ariz., and the Ivan Means of Brooklyn, Iowa.

Wyoming

All square dancers traveling highways 287, 789, 120 or 14 thru Wyoming to Denver, Colo., Billings, Mont. or Yellowstone Park are invited to stop and dance with any club along the Cross Trail in the Big Horn Basin. Lovell dances 1st and 3rd Fridays; Powell dances 2nd and 4th Thursdays; Cody dances 2nd and 4th Fridays; Meeteetse-Grass Creek, 1st and 3rd Thursdays; Worland every other Saturday; Riverton every Monday; Lander every Tuesday. There must be somebody to be suited by every one of these dances.

—Nonie Averett

Quebec

The brand new Sagenay Swingers meet every Friday night in Arvida and are delighted when square dance company comes. The club's president is Benny Sams of the U.S. Air Force and the club caller is Bruce Wright of the R.C. Air Force.

—Nell Wright

Saskatchewan

Christmas in Hawaii was the theme of the Christmas dance of the Merry Mixers of Davidson in December. Christmas and Hawaiian decorations combined gave a most interesting "Christmas on Christmas Island" effect.

—Mrs. Cora Peacock

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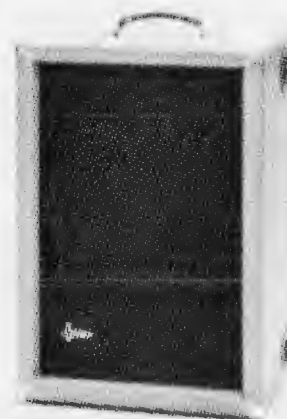
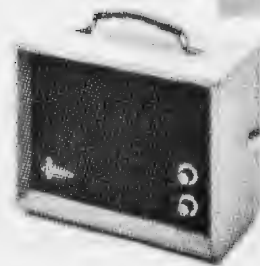
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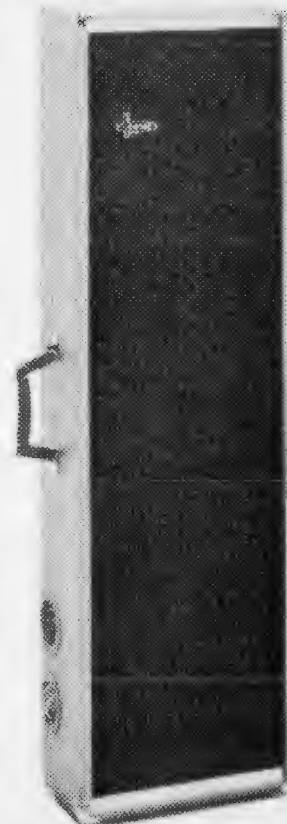
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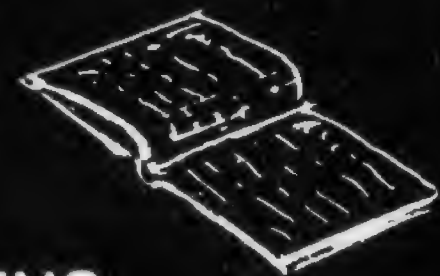
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Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

March 1967

THIS MONTH'S COLLECTION of one dozen dances comes from Ed Gilmore, Yucaipa, California. Remember the dances in this special section each month are not necessarily original creations by our featured caller.

Heads promenade half
Right and left thru
Chain to the right
Sides right and left thru
Heads square thru
Swing thru
Girls circulate
Turn thru
Allemande left.

Four ladies chain three quarters
Sides right and left thru
Head gents left hand star
Pick up partner star promenade (once around)
Inside out outside in turn once and a half
Star promenade the other way round
(once around)
Pick up the corner arm around (once around)
Back out at home two lines of three
Slide thru
Allemande left.

One and three right and left thru
Roll away a half sashay
New couple one go cross the floor
Split those two and line up four
Forward to the middle stand pat
Sides right and left thru
Bend the line
Pass thru
Allemande left.

Head ladies chain and rollaway
Circle eight
Four ladies pass thru
Both turn left
First round two
Second round one
Line up four
Pass thru
Wheel and deal
Double pass thru
Centers in
Cast off three quarters
Center two right and left thru
Dixie style to an ocean wave
Everybody pass thru
Allemande left.

Heads right and left turn
Slide thru
Pass thru
Circle to a line
Heads Frontier whirl
Men hook left
Turn the line once around
Bend the line
Two ladies chain
Slide thru
Allemande left.

Heads square thru
Do sa do to an ocean wave
All eight circulate and balance
Swing thru
Men run
Wheel and deal
Do sa do to an ocean wave
All eight circulate and balance
Swing thru
Men run
Wheel and deal
Allemande left.

Heads right and left thru
Roll away
Star thru
Two ladies chain
Circle half
Dive thru
Star thru
Two ladies chain
Right and left thru
Roll away
Star thru
Two ladies chain
Circle half
Dive thru
Star thru
Two ladies chain
Right and left thru
Roll away
Slide thru
Allemande left.

Side ladies chain
Head ladies right and circle three
Ladies break to line of three
Pass thru
Ladies fold and make an arch
Gents duck out
Turn left around two
Four men square thru
Do sa do to an ocean wave
Turn by the right
Allemande left.

Number two half sashay
 Number one swing and sway
 Three and four right and left thru
 Number one promenade halfway (behind
 opp. stand)
 Just you four cross the floor
 Separate go single file (behind the sides stand)
 Center two half square thru
 Both turn left behind the sides
 Double pass thru
 Men star right girls star left
 Girls step in behind your date
 Girls reach back
 Allemande left.



Ed
 Gilmore

If ever there were a "doctorate" of square dance calling awarded, it should indeed go to Ed Gilmore. Ed's more than twenty years in the calling field have influenced the activity, encouraged its leadership, placed an emphasis on comfortable dancing in the proper spirit, and provided endless hours of dancing enjoyment for thousands of enthusiasts.

A choreographer par excellence, Ed has attempted to pass his theories of calling, dance arrangement, and philosophy on to hundreds of callers who have attended his callers leadership courses over the years. Ed, together with Drusilla, his wife, represent a solid breed — would that we had more like them.

Four ladies chain
 Head gents with corner
 Forward and back
 Star thru
 Circle four
 Gents break to a line
 Pass thru
 Cast off three quarters
 Circle eight
 Side gents with corner
 Forward and back
 Star thru
 Circle four
 Side gents break to a line
 Slide thru
 Allemande left

Heads right and left thru
 Slide thru
 Pass thru
 Split the sides
 And line up four
 Pass thru
 Arch in the middle
 The ends duck in
 Circle four once around
 Pass thru
 Split the sides
 Line up four
 Pass thru
 Arch in the middle
 Ends duck in
 Star thru
 Two ladies chain
 Pass thru and separate
 Around one
 Come in to the middle
 Swing thru
 Turn thru
 Allemande left

Side ladies chain
 Heads right and circle to a line
 Pass thru
 Wheel and deal
 Double pass thru
 Centers in
 Cast off three quarters
 Star thru
 Double pass thru
 Centers in
 Cast off three quarters
 Slide thru
 Centers square thru three quarters
 Allemande left.

REEL — PASS THRU — WHEEL AND DEAL

By Barry Aronovitch, Avalon, California

Sides lead right
 Circle to a line of four sides break
 Up and back you reel
 Pass wheel and deal
 Double pass thru
 Centers in cast off three quarters
 Up and back you reel pass thru
 Wheel and deal
 Double pass thru centers in
 Cast off three quarters 'round
 Up and back you reel
 Pass thru wheel and deal
 Double pass thru
 Centers in cast off three quarters
 Pass thru Frontier whirl dixie chain
 Ladies left gents right
 Left allemande

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor
Ken Collins	Final Checkoff

COUPLES CIRCULATE

By Dewey L. Glass, Montgomery, Alabama

Head ladies chain
Heads right and left thru
Half square thru,
Do sa do make an ocean wave
Swing thru
Ladies do a U turn back
Couples circulate
Bend the line
Star thru
Pass thru
Left allemande

BUCKET STIR

By Shinichi Ichimura, Tokyo, Japan

One and three you right and left thru
Two and four pass thru
U turn back
Half square thru
Do sa do, make an ocean wave
Swing thru, without a stop
Spin the top, without a stop
Pass thru
Bend the line
Just the ends star thru
Four ladies chain, she's your partner
Stand right there

WHEEL THE CORNER

By Ed Fraidenburg, Flint, Michigan

Head gents with your corner girl
Go forward and back
Same four star thru
Now circle four
Two ladies break and line up four
Square thru four hands around
Centers square thru three quarter round
And centers in
Cast off three quarter round
Square thru four hands around
Centers square thru three quarter round
And centers in
Cast off three quarter round
Pass thru wheel and deal
Left allemande

PEEL OFF

By Royce Waugh, Cuyahoga Falls, Ohio

Couples two and four go right and left thru
Now Dixie style to an ocean wave
Move straight ahead, circle up four
Side men break to a line of four
Go forward up and back away
Roll away with a half sashay
Center four square thru three quarters round
Do a centers in
Ends fold
Peel off and face back in
Center four square thru three quarters round
Do a centers in
Ends fold
Peel off you're doing fine
Bend the line
Cross trail thru, stick out a hand
Find the corner
Left allemande

RIPPLE THE WAVE # 4

By Gordon Blaum, Miami Beach, Florida

Four ladies chain across the square
Head ladies chain three quarters
Turn this girl and put her on the right
Forward six and back
Do so do make an ocn wave
Boys ripple the wave
Girls step thru and turn back
Four boys face the middle and Dixie chain
Turn to the right, go single file
Girls pass thru
Allemande left

GIRLS SLIDE THRU

By Chet Smith, Boylston, Massachusetts

Promenade don't slow down
Girls roll back just one man
Promenade go round the land
Heads wheel around right and left thru star thru
Dive thru pass thru star thru
Pass thru wheel and deal
Double pass thru centers in
Cast off three quarter round pass thru
Wheel and deal girls slide thru
Turn right go round the land
Boys pass thru to a left allemande

SINGING CALL*

ONE DOZEN ROSES

Dance by Dan Schmelzer, Torrance, California

Record: Sets in Order 165, Flip Instrumental by

Earle Park, Yorkton, Sask., Canada

OPENER, MIDDLE BREAK, CLOSER

Join up hands make a ring
Circle up eight like everything
Allemande left then go right and left grand
Gonna meet your partner box the gnat
Wrong way grand go the other way back
Hand over hand until you meet again
Box the gnat, do sa do the corner allemande
Come back one promenade go walking hand
in hand

*Send her one dozen roses put your heart in
beside them

Then swing the one you're thinking of

*Oh she'll be glad to receive them and you know

She'll believe them

Swing the one you're thinking of

FIGURE

Head (side) two ladies chain the square

Turn this girl and the same pair

Promenade and you go half way

Star thru pass thru

Circle up four to a line you do head

(side) man break

Go eight to the middle and you come right back

Cross trail left allemande

Do sa do your own

Swing the corner lady and you promenade her
home

Send her one dozen roses put your heart in
beside them

Swing the one you're thinking of.

SEQUENCE: Intro, Figure twice heads, Middle
break, Figure twice sides, Ending

For Everybody

"I AIN'T GOT NOBODY"

By Edna & Gene Arnfield, Skokie, Illinois

Record: Hi-Hat 834

Position: Open-Facing for Intro, Semi-Closed facing LOD for Dance.

Footwork: Opposite, Directions for M except as noted.

Meas

INTRODUCTION

1-4 Wait; Wait; Apart, —, Point, —; Together (to SCP), —, Touch, —;

Wait 2 meas in OPEN-FACING pos M's R and W's L hands joined: Step apart on M's L, hold 1 ct, point R twd partner, hold 1 ct; Step twd partner on R turning to SEMI-CLOSED pos facing LOD, hold 1 ct, touch L to R, hold 1 ct.

PART A

1-4 Two-Step Fwd (to face wall in CP); (1/2 box) Side, Close, Fwd, —; (Scissors thru) Side, Close, Thru (to Bfly), —;

In SEMI-CLOSED pos starting M's L do 2 fwd two steps LOD ending facing wall in CLOSE pos; (1/2 box) Step swd L, close R, fwd twd wall on L, hold 1 ct; (Scissors Thru) Step swd (RLOD) on R, close L, thru on R (both XIF) to BUTTERFLY pos with M facing wall, hold 1 ct.

5-8 (Vine) Side Behind, Side, Brush Fwd (to Bfly-Bjo); (1/2 RF) Banjo Around, 2, 3, —; (Vine) Side, Behind, Side, Brush; Change Sides (Lady under), 2, 3, (to SCP). —;

(Vine LOD) Step swd L, behind on R (both XIB), swd L, brush R (Fwd) twd wall, —; NOTE: Retain hand holds fading slightly apart on vine and together to Bfly-Bjo on the "brush" step. Banjo around R, L, R, hold 1 ct (Both step fwd on Banjo around making a 1/2 R-face turn to end M on outside of circle facing COH in BUTTERFLY pos); (Vine RLOD) Step swd L, behind on R (both XIB), swd L, brush R fwd twd COH (Retain hand holds fading slightly apart on vine and together to BUTTERFLY-Bjo on brush); Starting from BUTTERFLY pos release M's L and W's R hands and change sides with a R, L, R, hold 1 ct (W goes under M's R and W's L hands in front of M) to end in SEMI-CLOSED pos facing LOD).

9-12 Two-Step Fwd; Two-Step Fwd (to face wall in CP); (1/2 box) Side, Close, Fwd, —; (Scissors thru) Side, Close, Thru (to Bfly), —;

Repeat the action of Meas 1 thru 4.

13-16 (Vine) Side, Behind, Side, Brush Fwd (to Bfly-Bjo); (1/2 RF) Banjo Around, 2, 3, —; (Vine) Side, Behind, Side, Brush; Change Sides (Lady under), 2, 3, (to SCP), —; Repeat the action of Meas 5 thru 8.

PART B

17-20 (SCP) Fwd, Close, Fwd, Kick; Back, Close, Face, Touch; (CP) Side, Close, Side, Touch;

(Scissors Thru) Side, Close, Thru (to SCP), —;

Step fwd L, close R, fwd L, kick R fwd with a SHORT LOW kick; Step bwd R, close L, step slightly bwd on R while turning to face partner, touch L and take CLOSED pos with M's back to COH; Swd L, close R, swd L, touch R; (Scissors Thru) Swd R (RLOD), close L, thru on R (both XIF), hold 1 ct (to SEMI-CLOSED pos).

21-24 (SCP) Fwd, Close, Fwd, Kick; Back, Close, Face, Touch; (CP) Side, Close, Side, Touch; (Scissors Thru) Side, Close, Thru (to SCP), —;

Repeat the action of Meas 17 thru 20 ending in SEMI-CLOSED pos facing LOD.

25-28 (SCP) Two-Step Fwd; Two-Step Fwd; Rock Fwd, —, In Place, —; Rock Back, —, In Place, —;

In SEMI-CLOSED pos starting M's L do 2 fwd two-steps LOD; Rock fwd on L, hold 1 ct, in place on R, hold 1 ct; Rock bwd on L, hold 1 ct, in place on R, hold 1 ct.

29-32 (Scissors Thru) Side, Close, Thru, —; Side, Close, Thru (to CP), —; Turn Two-Step; Turn Two-Step;

Retaining lead hands (M's L & W's R) step swd L, close R, thru twd RLOD on L (both XIF), hold 1 ct; retaining same hand holds, step swd R, close L, thru twd LOD on R (both XIF), hold 1 ct while blending to CLOSED pos M's back to COH; Starting M's L do 2 turning two-steps progressing LOD to end in SEMI-CLOSED pos. DANCE GOES THRU TWO TIMES (add Ending).

End: Fwd Two-Step; Fwd Two-Step; Twirl, —, 2, —; Step Apart & Ack;

In SEMI-CLOSED pos do 2 fwd two-steps LOD; As M walks fwd 2 slow steps L, —, R, — the W does a slow R-face twirl in 2 steps R, —, L, — under joined lead hands; Changing hands to M's R and W's L step apart on M's L, —, point R twd partner, acknowledge.

EASY WALTZ

KENTUCKY WALTZ

By Ev and Amy Kuhn, Nelson, B.C., Canada

Record: Grenn 14092

Position: Open-facing M's bk to COH M's R & W's L hands joined.

Footwork: Opposite.

Meas

INTRODUCTION

1-4 Wait; Wait; Bal Apt, Pt, —; Tog (to Bfly, Tch, —;

In diag OPEN-FACING pos wait 2 meas; M step apart bk on L, point R twd ptr, hold 1 ct; step fwd twd ptr R briefly to BUTTERFLY pos, tch L to R, hold 1 ct.

DANCE

1-4 Waltz Away; Man Manuv (to CP); (R) Waltz Turn; (R) Waltz Turn (to OP);

Start M's L & swinging joined hand fwd waltz 1 meas fwd & slightly away from ptr; as W shortens her steps M manuv around in front of W R,L,R to end in CLOSED pos M face RLOD; do 2 RF turning waltzes end OPEN pos facing

5-8 Waltz Away; Pickup (to CP); (L) Waltz Turn; (L) Waltz Turn (to OP);

Repeat action of Meas 1; W manuv in front of M to CP; Do 2 LF waltz turns to end in OPEN pos.

9-12 Step, Swing, —; Roll Across; Twinkle (LOD); Twinkle (RLOD);

In OPEN pos M step fwd L, swing R XIF of L, —; chg sides M roll $\frac{3}{4}$ RF R,L,R (W XIF of M L,R,L turning LF) join M's L & W's R hands; twinkle twd LOD turning to face RLOD on last step & joining M's R & W's L hands; twinkle twd RLOD ending in OPEN pos M on outside of circle facing RLOD.

13-16 Step, Swing, —; Roll Across; Twinkle (RLOD); Twinkle (LOD to CP);

Repeat action of Meas 9-12 in RLOD ending in CLOSED pos M's bk to COH.

17-20 (Vine) Side, Behind, Side; Front, Flare Around, —; Behind, Side, Front; Side, Tch, —;

In LCP M step side LOD on L, XRIB of L (W XIB), step side L; step R XIF of L (W XIF), bring L fwd twd LOD & flare out & around twd RLOD, hold 1 ct; step L XIB of R (W XIB), step swd in RLOD on R, step L XIF of R (W XIF); step swd RLOD on R, tch L to R, hold 1 ct.

21-24 Bal In, —, —; Manuv, 2, 3; (R) Waltz Turn; (R) Waltz Turn (to LCP);

In CLOSED pos M's bk to COH bal in twd COH L, hold 2 cts; start fwd R turning $\frac{1}{4}$ RF to face RLOD; start bk on M's L do 2 RF turning waltzes making a $\frac{3}{4}$ RF turn to end in LOOSE CLOSED pos M's back to COH.

25-28 (Vine) Side, Behind, Side; Front, Flare Around, —; Behind, Side, Front; Side, Tch, —;

Repeat action of Meas 17-20 end in CP M's bk to COH;

29-32 Bal In, —, —; Manuv, 2, 3; (R) Waltz Turn; (R) Waltz Turn (to OP);

Repeat action of Meas 21-24 except to end in OPEN-FACING pos to start dance over.

DANCE GOES THRU THREE TIMES.

Ending: The 3rd time thru W TWIRLS RF on Meas 32 & ACK.

A MOVER

STRUTTIN

By Norm and Louise Pewsey, Altadena, Calif.

Footwork: Opposite throughout, directions for M unless indicated.

Record: Windsor 4722

Position: Intro — Open Pos facing LOD, Dance — Bfly M's back to COH

**Meas
1-4**

INTRODUCTION

Wait; Wait; Apart, —, Point, —; Tog (to Bfly), —, Tch, —;

In OPEN pos facing LOD wait 2 meas; step diag bwd twd COH on L, hold 1 ct, point R twd ptr, hold 1 ct; step fwd twd ptr and slightly RLOD on R to BUTTERFLY pos M's back to COH, hold 1 ct, tch L to R, hold 1 ct.

DANCE

1-4 Face To Face; Back To Back; Side, Draw, —, Close; Side, Draw, —, Close;

In BUTTERFLY pos M's back to COH do a sideways two-step prog LOD turning $\frac{1}{2}$ LF (W $\frac{1}{2}$ RF) swinging trailing hands thru to a back to back pos; in back to back pos do a sideways two-step prog LOD turning $\frac{1}{2}$ RF (W $\frac{1}{2}$ LF) swinging joined hands thru to end in BUTTERFLY pos M's back to COH; step swd LOD on L, draw R to L for 2 cts, step on R beside L; Repeat action meas 3.

5-8 Roll, —, 2, —; 3, —, Step, Step (Clap Hands); Roll Back, —, 2, —; 3, —, Step, Step (Clap Hands);

Starting M's L Solo Roll prog LOD (M LF — W RF) 3 steps (L,—,R,—; L,—) to end facing ptr (no hands joined) do 2 quick steps in place R,L clapping hands at same time; starting M's R moving twd RLOD repeat action meas 5-6.

9-12 Face To Face; Back To Back; Side, Draw, —, Close; Side, Draw, —, Close.

Repeat action meas 1-4.

3-16 Roll, —, 2, —; 3, —, Step, Step (Clap hands); Roll Back, —, 2, —; 3, —, Step, Step (Clap hands);

Repeat action meas 5-8.

17-20 Fwd, —, 2, —; 3, —, Swing, —; Step Back, —, Cut, —; Solo Turn Two-Step (to L-OP);

In SEMI-CLOSED pos starting M's L walk fwd slightly diag to COH & LOD 3 steps (L,—,R,—; L,—) swing R ft fwd, hold 1 ct; step bwd on R, hold 1 ct, step L XIF of R, hold 1 ct; retain M's L & W's R hands joined do a $\frac{1}{2}$ RF solo turn (W $\frac{1}{2}$ LF) in one two-step to end in OPEN pos facing diag to wall & RLOD.

21-24 Fwd, —, 2, —; 3, —, Swing, —; Step Back, —, Cut, —; Solo Turn Two-Step (To SCP);

In L OPEN pos starting M's L and moving diag twd Wall & RLOD repeat action meas 17-20 except to end in SEMI-CLOSED pos facing LOD; Note: on meas 24 M turns $\frac{1}{2}$ RF — W $\frac{1}{2}$ LF.

25-28 Fwd Two-Step; Fwd Two-Step; (Exag Vine) Side, —, Behind, — (To L — OP); Side, —, Front, — (to SCP);

In SEMI-CLOSED pos starting M's L do 2 fwd two-steps prog LOD; step swd LOD on L, hold 1 ct, step RXIB of L (W XIB) opening to L OPEN pos facing RLOD, hold 1 ct; step swd LOD on L, hold 1 ct, step R XIF of L (W XIF) to end in SEMI-CLOSED pos facing LOD, hold 1 ct.

29-32 Turn Two-Step; Turn Two-Step; Walk, —, 2, —; Twirl, —, 2, — (to Bfly);

(continued next page)

Blend to CLOSED pos and starting M's L do 2 RF turning two-steps prog LOD to end in SEMI-CLOSED pos facing LOD; in SEMI-CLOSED pos starting M's L walk fwd LOD 2 steps; M repeat action meas 31 as W does 1 RF twirl in 2 steps under joined M's L and W's R hands to end in BUTTERFLY pos M's back to COH.
PERFORM ENTIRE ROUTINE FOR TOTAL OF 3 TIMES.

Ending: Fwd Two-Step; Fwd Two-Step; Twirl, —, 2, —; Step Apart, —, Point, —;
In SEMI-CLOSED pos starting M's L do 2 fwd two-steps prog LOD; in SEMI-CLOSED pos starting M's L walk fwd 2 steps as W does 1 RF twirl in 2 steps under joined M's L and W's R hands to end facing ptr; change hands to M's R & W's L step apart from ptr on L, hold 1 ct, point R twd ptr, hold 1 ct.

GEORGE ELLIOTT'S

THIS MONTH George has selected a situation which arises every once in a while and for which dancers usually need a little coaching. He calls it "two couples only pass thru two." This occurs from a double pass thru position, but instead of all four couples moving and passing thru two, only the two couples indicated pass thru two.

One and three a half sashay
Go up to the middle and back that way
Now star thru
Do a right and left thru
The outside four pass thru two
New outside two wheel around
There's old corner a left allemande
Partners all a right and left grand.

Forward eight and back with you
Two and four do a right and left thru
One and three go forward and back
Same ladies chain
Same four promenade the inside ring
Three-quarters way around
Face to the middle in front of that two
Same four, pass thru two
Everybody turn back
Find old corner a left allemande
Partners all a right and left grand.

One and three go forward and back
Same ladies chain
Two and four you bow and swing
Go round and round with the pretty little thing
From the outside ring
Three-quarters way around
Behind that two stand two by two
Forward eight and back with you
Inside couples pass thru two
Then all eight turn
There's old corner a left allemande
Partners all a right and left grand.

Forward eight and back like that
Four ladies chain the inside track
Face to the middle like you always do
One and three a right and left thru
Side couples face your own
Head two trail thru
Behind the sides line up four
Now dixie chain when you get thru
Face across the set you do
Pass thru and join your hands
Arch in the middle the ends turn in
Substitute
Outside four pass thru two
Left allemande
Partners right a right and left grand.

Forward eight and back with you
Two and four do a right and left thru
One and three go forward and back
Same four square thru go all the way
Go four hands when you get thru
Circle four with the outside two
One full turn
Inside couples rip and snort
Pull 'em thru and line up four
Forward eight and back once more
Bend the ends
The other four a half square thru to the outside two
And circle four
Go one full turn
Inside couples Frontier whirl
Do a right and left thru
Now pass thru two
Everybody Frontier whirl
Do a right and left thru
Find old corner and left allemande
Partners all a right and left grand

One and three go forward and back
Same four square thru one time around
Go four hands when you get thru
Circle four with the outside two
Go one full turn
Inside couples rip and snort
Pull 'em thru and line up four
Forward eight and back once more
Bend the ends
The other four a half square thru to the outside two
Frontier whirl
Inside four pass thru two
Everybody Frontier whirl
Now a right and left thru
There's old corner a left allemande
Partners all a right and left grand.

One and three go forward and back
Same four star thru
Do a right and left thru
Same four pass thru two
Then everybody face your partner
Do a right and left thru
And everybody pass thru
Face your partner
That's old corner do a left allemande
Partners all a right and left grand

REVERSE SLIDE

By George Jowdy, North Ridgeville, Ohio

Sides rollaway half sashay
Heads slide thru
Reverse slide thru
Separate around one
Come into the middle box the gnat
Slide thru reverse slide thru
Slide thru bend the line
Box the gnat
Centers right and left thru
Left allemande

LONESOME MEN

By Beryl Main, Denver, Colorado

Heads promenade half way round
Same ladies chain across
Same ladies chain three quarters
Side men turn 'em
Rollaway to line of three
Lonesome head men slide thru
Left allemande

FROM A PROMENADE

Here are three interesting figures starting from a promenade position by Art Miller, Anaheim, California.

Gents roll in left face whirl
Promenade the corner girl
Back out make a ring
Four ladies chain
One and three pass thru
Separate around one
In the middle box the gnat
Pull by split the pair
Around one line of four
Pass thru wheel and deal
Double pass thru girls arch
Men duck thru turn back
Star thru promenade

One and three wheel around
Do sa do ocean wave
Swing thru box the gnat
Right and left thru
Star thru dive thru
Pass thru do sa do
Ocean wave swing thru
Box the gnat
Right and left thru
Star thru cross trail
Allemande left

Gents roll in left face whirl
Promenade the corner
One and three wheel around
Star thru dive thru
Square thru four hands
Stay facing out
Other two star thru Frontier whirl
Centers in cast off three quarters
Pass thru bend the line
Star thru substitute
Square thru three quarters
Allemande left

BASICS TO A DIXIE GRAND

By Mr. and Mrs. R. J. Hutchinson,
Whitby, Ontario, Canada

Heads square thru, four hands
Pass thru outside two
Centers square thru four hands while
Heads cross trail and star thru
Go centers in and cast off three quarters round
Ends trade
Centers pass thru
Centers trade
Forward eight and back
Pass thru
Wheel and deal
Girls in front, double pass thru
Face to center, back away
Join hands make a ring
Circle left, back by the right
Men turn back, Dixie grand
Right, left, right
Meet your own, swat the flea
Change hands, right, left grand

SINGING CALL*

'TIL MY GET UP HAS GOT UP AND GONE

Dance by Jack Livingston, Speedway, Ind.

Record: Square Tunes #104, Flip Instrumental with
Jack Livingston

INTRO, MIDDLE BREAK, ENDING

Four ladies chain
Go straight across the ring
Join hands and circle left
Go walking 'round and then
Allemande left the corner
Make an allemande thar
Go right and left
The men back in and star
Shoot that star and
Do-sa-do your own
Left allemande come back
Do-sa-do and promenade
I'm gonna let my hair down
For it won't be too long
Till my get up has got up and gone.

FIGURE:

Four ladies promenade
Inside you go
Box the gnat do a do-sa-do
Men star left go one around
Turn partner by the right
Your corner allemande
Docey round your partner
Corner swing
Swing that corner girl
And then promenade the ring
I'm gonna let my hair down
For it won't be too long
'Till my get up has got up and gone
I'm gonna have some fun
From this day and on
'Till my get up has got up and gone

TAG:

'Till my get up has got up and gone.

SEQUENCE: Intro, Figure twice, Middle break,
Figure twice, Ending

EIGHT CHAIN SUSIE Q.

By Jeanne Moody, Salinas, Calif.

One and three Susie Q

All the way

Face corner-eight chain three

Catch partners left for do pa so

Corner right partner left

Allemande thar

Slip the clutch

Left allemande.

HERE'S ONE

By Jay King, Lexington, Mass.

Head two swing thru

Boys run, wheel across

Wheel and deal, don't get lost

Right and left thru in front of you

Two ladies chain, turn your Sue

Half square thru to the outside two

Right and left thru, yes you do

Swing thru, two by two

Boys run, wheel across

Wheel and deal, don't get lost

Right and left thru in front of you

Two ladies chain, turn that Sue

Eight chain one

Left allemande

Here we go, right and left grand

SINGING CALL*

EL PASO

Dance by Ralph Silvius, Modesto, Calif.

Record: Longhorn LH-158, Flip Instrumental with
Ralph Silvius

INTRO, MIDDLE BREAK, ENDING

Join hands and circle round that old ring

Left allemande do-sa-do around your own

Four men star left one time around

Star promenade and walk along with your own

Back out a full turn and four ladies chain

Chain 'em right back and promenade —

When we get back down to Rosa's cantina

Swing with Valenia from old El Paso

FIGURE:

Heads (sides) promenade half

Way round on the outside

Right and left thru

Turn 'em twice keep in time

Here's where you square thru

Four hands around

Split two go around one

Get four in line

Forward back and star twirl you do

Swing that old corner

You know her promenade her

When we get back down to Rosa's cantina

Valenia will swing

And Valenia will whirl

SEQUENCE: Figure heads twice, Middle break,

Figure twice sides, Ending

Alternate Patter:

Dark as the night were the eyes of Valenia

I fell in love with that beautiful girl

Dark as the night were the eyes of Valenia

I want to swing with this beautiful maid

SINGING CALL*

CABARET

Dance by Bob Brundage, Danbury, Conn.

Record: MacGregor #2006, Flip Instrumental with
Bob Brundage

DANCE:

Four little ladies chain

You turn 'em and then

Side (head) two ladies chain back again

Heads go forward up and back

Star thru in time

Pass thru and circle to a line

Without a stop do a do-sa-do

And make an ocean wave

Balance and a swing star thru

Center two

Square thru three hands around

Centers in

And cast off three quarters round

Then you can star thru

And do a double pass thru

The first two left

The next two right

Right and left thru the two in sight

Cross trail thru to the

Corner girl left allemande

Walk right by your own

And then swing (promenade)

All the way around to the cabaret my friend

Come to the cabaret

SEQUENCE: Dance four times thru

CATCHY

By Fred Whiteford, Costa Mesa, California

Sides chain heads half sashay

Lead right circle four

Side gents break to line of four

Pass thru wheel and deal

Double pass thru centers in

Allemande left

RIPPLE, SWING OR TRADE

By Chip Hendrickson, Ridgefield, Connecticut

First and third swing thru

Box the gnat

Right and left thru the other way back

Star thru

Pass thru

Circle four with the outside pair

Head men break in a line right there

Forward eight and back you do

Straight across you all pass thru

Wheel and deal

Inside four do-sa-do to an ocean wave

1 — Both men ripple the wave

Right, left, right, now find the corner
Allemande left

or

2 — Swing thru three hands

Right, left, right, now find the corner
Allemande left

or

3 — Men trade and then balance

Pass thru, now find the corner
Allemande left

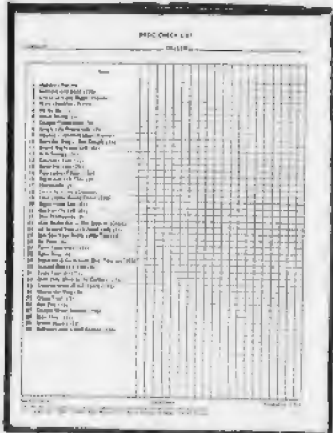
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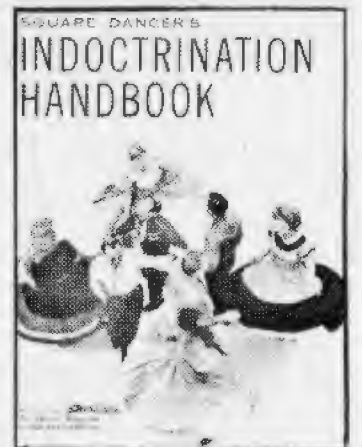
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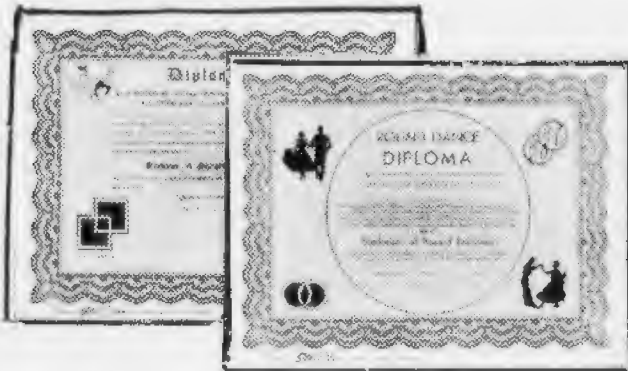
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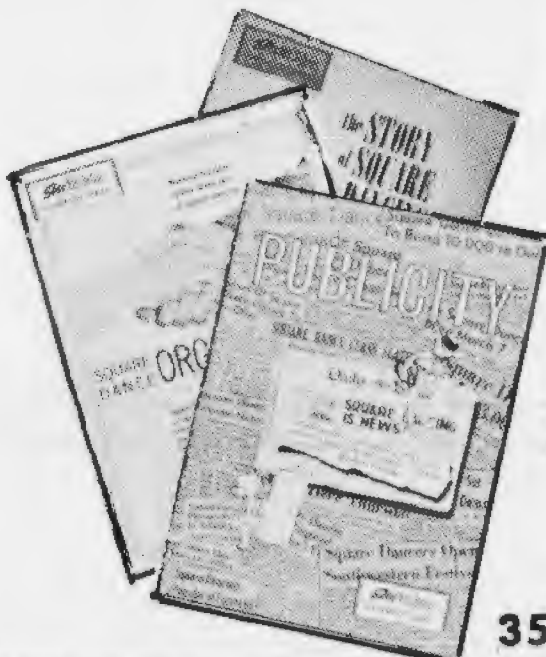
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Club Organization
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Square Dancers Guide

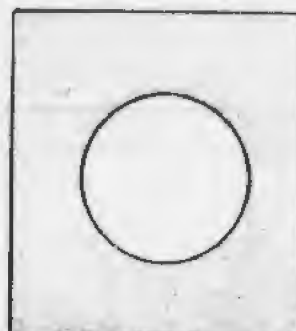
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(Continued from page 3)

but they assure us that there is a large viewing audience. And who knows, it could lead to something more. In fact, when this same station was planning a western theme for one of their prime time color shows, we were asked to appear on that. Every little bit helps.

The callers for this early show are members of the Central Ohio Callers Assn. and each time a different club is asked to provide the dancers.

Lanny McQuaide, Columbus, Ohio

Dear Editor:

... I enjoy your Feature Fashion; it gives us girls a new idea on what others are wearing as we are out of the way a little here and don't ever see too many other clubs. How about a pattern corner?

Mrs. Oliver Rousseau
Fort Francis, Ont., Canada

Dear Editor:

Here is some information about our club which may be of some interest, particularly to square dancers in the Canadian forces who



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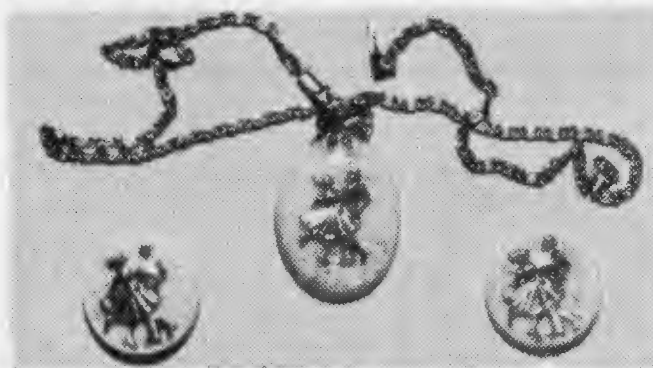
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may be posted overseas. There are now two square dance clubs in the Canadian Army area in Germany—the Beaux and Belles in Soest and our own club, the Frohliche Tanzers in Hemer. We have been organized in Hemer for only one year and have 1½ squares of regular dancers; 4 squares of learners. We dance at the Auditorium in Ft. Beausejour. Tuesday night is for beginners; Thursday night is our regular dance. We would appreciate correspondence from any clubs near army camps in Canada as our members are constantly rotat-

ing and would like to know where to dance at their new posting.

SF 98934 Sgt. D. W. Grant
CFPO 5050 LdSH (RC)
Via Belleville, Ont., Canada

Dear Editor:

My wife and I really hit the jackpot on square dance hospitality when we went up to Washington to visit—and took our square dance clothes along. My mother-in-law called one of her friends who in turn contacted a square dance couple from Prosser, Wash. They

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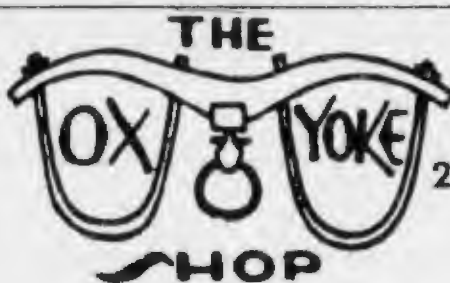
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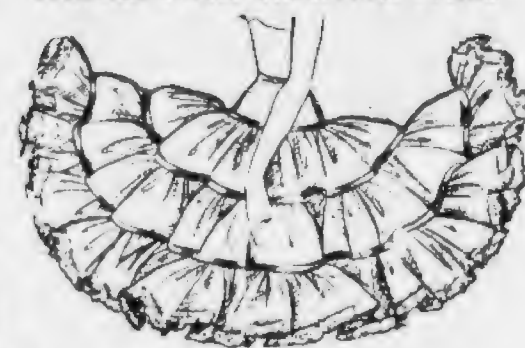
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Reuel A. deTurk

came and picked us up and took us to the Hoofers and Goofers Club with Bob McNutt as caller. We were introduced around and at every dance a different couple would come and ask us to dance. Let's give them three cheers for knowing how to make visitors feel welcome.

David and Lois Dean
Hoopa, Calif.

Dear Editor:

Having been a square dancer and a subscriber to Sets in Order since 1952, I cannot

tell you how very much it means to have been honored by being selected as Caller of the Month in the December magazine. Just to be a part of our "square dance world" is rewarding and heart-warming but to be a Caller of the Month is like receiving the Congressional Medal of Honor. Wanda and I wish to express our most humble thanks to you and your staff.

Our square dance club, Hix 'n' Chix, extend a cordial invitation to all square dancers visiting or passing thru our area to join our evening of fun any Friday night at the Masonic Temple

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Chuck Merrill
Bishop, Calif.

them on hangers at the dance, for sale. New dancers can thus start out with reasonably nice clothing at not too much expense and either the individuals or the clubs can make a little money.

A Subscriber
Dayton, Ohio

Dear Editor:

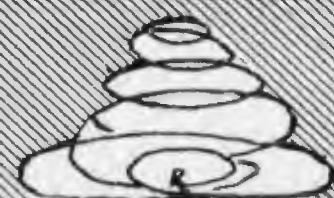
As Nita Smith pointed out at a ladies' session one time, there is a way in which discarded, used square dance clothing can be disposed of, rather interestingly. After new class dancers are ready to graduate, have club members clean and wash discarded dance attire, bring it to the dance, put a very nominal price and the size on tags on the items, display

Dear Editor:

We noted with interest the S.I.O. Interview with Mr. Ed Gilmore in a recent issue of your magazine and are in perfect agreement, especially with his remarks regarding Traditional Material, Contras, Quadrilles, etc.

Here in Sarasota we are most fortunate in

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14092 Kentucky Waltz/Dream Two Step
14091 Song Of Love/Who Wouldn't
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TOP

NEWEST FLIP SQUARES

TOP 25142 "KWALIGA" by Ray Bohn

TOP 25143 "NOBODY" by Ben Baldwin

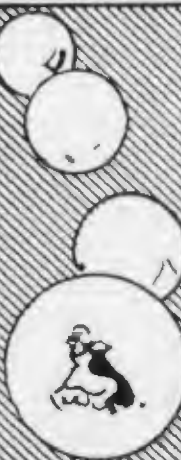
RECENT SQUARES

25141	Lookin' For Love — Peterson	25137	Ideas — Hendrickson
25140	Ace In The Hole — Kinnane	25136	Moonlight Saving — Cargill
25139	Travel On — Keys	25135	Wait Till The Sun Shines — Cargill
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having a program by our caller and instructor which he classifies as The Art of Performing Precision Dances, in which he uses Contras, Quadrilles, Lancers and various other forms of Couple, Pattern, Mixer and Folk Dances. It is being accepted with more than usual interest, especially by the older dancers who have been dancing for several years and are searching for something with a little more ease and grace than High Level or Fast Dancing. We find this an appealing compromise between Intermediate and Challenge dancing. The class

has already grown to more than 100 dancers and is certain to expand much more when the tourist season gets in full swing...

Sherman and Colleen Barclay
Sarasota, Fla.

Dear Editor:

...Without your good magazine there would not be enough material for the beginner and once-every-two-weeks dancer. This is one magazine the caller needs, as well as the dancer; it has information for both.

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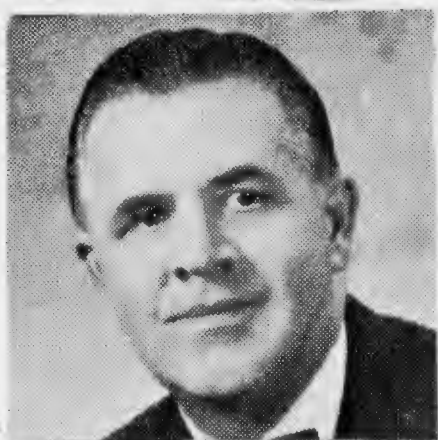
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Dear Editor:

Square dancers traveling across country sometimes have a real problem in finding a dance in the town or city where they chance to spend the night. Right or wrong, I took it upon myself to try and remedy this problem. I wrote to Best Western and Best Eastern Motels, Inc., (the largest chain of motels in the U.S.) and they have agreed to contact the square dancers and callers in their areas. They will then post in their offices any and all dances, addresses and 'phone numbers of the

clubs or open dances locally.

The cooperation of all square dancers and callers will be needed to insure that their particular club dance will be listed at the Best Western or Best Eastern Motel in their area. I sincerely hope that this will help our traveling square dancers.

Don E. Kraus
Las Vegas, Nev.

Great going, Don. When folks do something of this nature we certainly enjoy hearing about it so that we can pass it on to the rest of the Sets in Order family.—Editor

Meg Simkins

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Meg Simkins 119 Allen Street, Hampden, Mass.

The CALLER OF THE MONTH



—Photo by Mercury Studio

"Red" Bates — Hampden, Mass.

HAVING BEGUN his interest in square dancing while an undergraduate at Springfield College in 1948, "Red" Bates is one of those who has continued that interest into his more adult life and become known as "New England's Singing Caller." Back in college Red organized his own square dance band, the Melody Mountaineers, and traveled with them thruout New England. After graduation he began calling with records and for several years was busy calling for church groups, clubs, children's dances, etc.

In 1957 Red went to contemporary style square dancing and soon found himself in demand for club calling. At the present time he calls for Russell Ridgerunners, Acrebrook, Calico Couples, Hampden Promenaders, Longmeadow and College Town Twirlers. Guest appearances thruout the east coast area fill much of his remaining time but he has still made several square dance recordings, among them Five Foot Two and Can You Believe Me on the Hi-Hat label.

Red is past president of the Western Mass. Callers Assn. and of the Springfield Area Callers Assn. Currently he is serving a second term as chairman of the New England Council of Callers Assns. Red was instrumental in the formation of this latter group 5 years ago

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and has held office in it since its inception. Today, NECCA represents all the callers associations in New England. Together with EDSARDA, a local dance organization, NECCA sponsors the New England Square Dance Convention planned for next April in Pittsfield.

In addition to his square dancing activities, Red is a Junior High Guidance Counselor in Wilbraham. He and his wife Shirley make their home in Hampden, caring for four children, a dog and a cat but still finding time to enjoy their square dance hobby.

ROUNDS OF THE MONTH

In January the RDC of Indiana liked Yakity-Axe for their Round Dance of the Month, while in Pennsylvania the Mid-Atlantic Square Dancer liked Somewhere My Love. The latter dance also caught on with the Mid-America RDA in Kansas, who liked Who Wouldn't Love You, too. Bow and Swing Magazine in Florida chose Silver Dollar; up in Idaho, Area 1 of the state federation chose So What's New. And in Colorado the Square Dance Council picked Mexicali Rose, also their dance for December.

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GEMS FROM AREA PUBLICATIONS

In New England Caller, picked up from Rhythm Squares Newsletter, Bristol, Conn.

"What Kind of a Member Are You?"

1. Some members are like wheelbarrows — not good unless pushed.
2. Some are like canoes — they need to be paddled.
3. Some are like kites — if you don't keep a

string on them they'll fly away.

4. Some are like kittens — they are more content when petted.
5. Some are like footballs — you can't tell which way they will bounce next.
6. Some are like balloons — full of wind and likely to blow up unless handled carefully.
8. Some are 100% members in regular attendance and very cooperative.



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Phil and Norma Roberts — New Albany, Ind.

EARLY EXPOSURE to both tap and ballet lessons when they were small children gave Phil and Norma Roberts a solid base for square and round dancing later on in their lives.

During the first years of their marriage during World War II, Norma tried to get Phil to go square dancing because her father was a caller. Phil just wasn't interested in fiddle music and "that kind" of dancing. In 1958 the National Convention was held in Louisville, Ky., just across the Ohio River from the Roberts' home town and Norma talked Phil into attending — to watch.

It was the spark needed and immediately kindled into square and round dance lessons. After about 2 years it was evident that round dancing had become their first love so, thru the encouragement of a local caller and several other couples, they took on their first beginners' class, Frank Hamilton's book on round dancing held tightly in their hands. Norma and Phil attended every workshop with the Hamiltons, Smiths and Fosters that they could manage. In recent years they have been on the round dance staff of the Turners' Round-A-Cade and Dance-A-Cade Institutes in Pennsylvania.

The Roberts are authors of several round

GAYLON SHULL Calls SL-125 I FOUND YOU OUT

RECENT RELEASES:

SL-119 BRUSH THOSE TEARS

Caller: Jon Jones

SL-120 LEMON TREE

Caller: Tommy Farris

SL-121 ALICE BLUE GOWN

Caller: Gaylon Shull

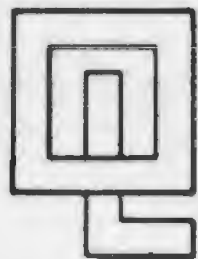
SL-122 THE WILLOW TREE

Caller: Melton Luttrell

SL-123 CITY LIGHTS

Caller: Dusty Randell

SL-124 CUTIE Caller: Dick Enderle



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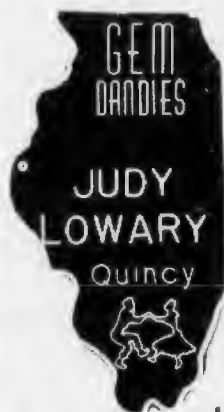
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dances, their latest contributions being Allez Vous En and Taste of Honey.

Since they were practically raised on the dance floor, Phil and Norma both feel strongly that a solid foundation in both Basics and Styling is a must for the beginning round dancer. They feel that each dancer should strive for the degree of perfection which he individually can attain. "Practice breeds perfection," say these two, "and perfection breeds relaxation. Relaxation then breeds more personal enjoyment for smooth round—and square

—dancing."

The Roberts instruct for two clubs as well as working with an exhibition group known as the Pas de Deux. They have a son, Dick, and a daughter, Linda, both teen-agers.

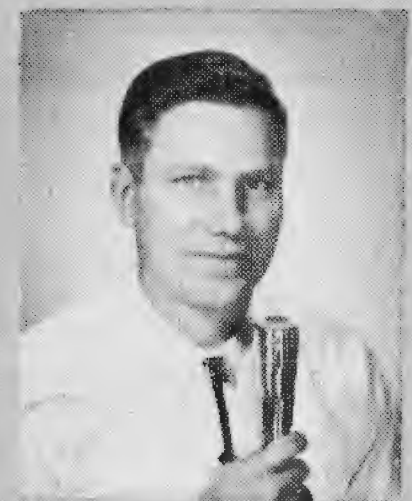
HOEDOWN IN TAFT

Cir-Q-Lators Square Dance Club of Taft, Calif., will present its Annual Spring Hoedown on March 12 at St. Mary's Social Hall in Taft. Callers will be Don Stewart of Long Beach; Bob Nipper of Edwards AFB. There will be refreshments and door prizes.



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REGINA, SASKATCHEWAN, CANADA

Send Month-O-Dancing information to:

(On the Record, continued from page 6)

Comment: Another excellent job with the same tune reviewed on another label last month. Both have good music and good patterns to a good tune. Music on this one has a slightly more "country" sound. Rating: ☆☆☆

WINCHESTER CATHEDRAL — Blue Star 1795

Key: C Tempo: 120 Range: High HD

Caller: Andy Andrus Low LC

Music: Standard 2/4 — Trombone, Trumpet, Saxophone, Banjo, Drums, Bass

Synopsis: (Break) Do-sa-do corner — see saw partner — circle — men star right — allemande — do-sa-do — weave — swing — promenade (Figure) Ladies chain — chain back — Heads (sides) square thru — do-sa-do — swing thru — boys trade — box the gnat — swing — promenade.

Comment: The second record to this tune this month. Dance patterns are good on both so it's just a case of which music the purchaser prefers. Rating: ☆+

CABARET — MacGregor 2006*

Key: C Tempo: 125 Range: High HC

Caller: Bob Brundage Low LA

Music: Standard 2/4 — Trumpet, Clarinet, Piano, Accordion, Drums and Bass

Synopsis: Complete call printed in Workshop.

Comment: Good music and a currently popular show tune. Dance patterns are well timed and smooth. Rating: ☆☆☆

'TIL MY GET UP HAS GOT UP AND GONE

—Square Tunes 104

Key: D Tempo: 130 Range: High HD

Caller: Jack Livingston Low LD

Music: Western 2/4 — Guitars, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: Good, peppy music, simple figures. Keeps you moving! Music uses two variations of the tune which will bother some callers.

Rating: ☆☆☆

SHOE'S ON THE OTHER FOOT — Windsor 4865

Key: E Flat Tempo: 127 Range: High HA

Caller: Chuck Raley Low LE

Music: Western 2/4 — Guitar, Accordion, Violin, Drums, Bass

Synopsis: (Break) Circle — allemande — forward two — turn back one — box the gnat — gents star — do-sa-do — weave — do-sa-do — promenade (Figure) Heads (sides) lead right — circle to line — right and left thru — pass thru — wheel and deal — do-sa-do — spin the top — star thru — corner swing — promenade.

Comment: Well played music and a good country tune. Voice range is very easy middle range and dance patterns are contemporary.

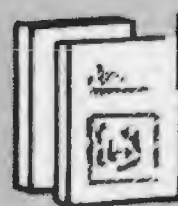
Rating: ☆☆

BORN LOSER — MacGregor 2005

Key: B Flat Tempo: 126 Range: High HB

Caller: Charlie Guy Low LD

Music: Western 2/4 — Accordion, Trumpet, Piano,

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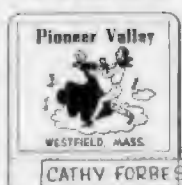
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Synopsis: (Figure) Heads up and back — slide thru — Dixie Daisy — centers in — all "U" turn — star thru — centers square thru three quarters — allemande — pass one — swing next — promenade.

Comment: Good music, a novel tune, and interesting dance pattern. The instructions we received had no write up for the break.

Rating: ☆☆

A GIRL LIKE YOU — Hi Hat 342

Key: E Flat

Tempo: 128

Range: High HD

Caller: Ernie Kinney

Low LA

Music: Standard 2/4 — Piano, Trumpet, Guitar, Banjo, Drums, Bass

Synopsis: Side ladies chain — four ladies chain — heads promenade half — heads square thru — eight chain thru — right and left thru — dive thru — pass thru — star thru — slide thru — star thru — two ladies chain — Dixie style, ocean wave — girls circulate — boys trade and swing — allemande — weave — do sa do — promenade — swing

Comment: Music with an "uptown" sound and an excellent (four times thru) change of pace dance.

Rating: ☆☆☆

I HEAR LITTLE ROCK CALLING — Windsor 4866

Key: C

Tempo: 124

Range: High HA

Caller: Don Stewart

Low LA

Music: Western 2/4 — Accordion, Piano, Guitar, Drums, Bass

Synopsis: (Break) Circle — allemande — do sa do — men star right — allemande — weave — do-sa-do — promenade — (Figure) Heads (sides) lead right — circle to a line — pass thru — wheel and deal — double pass thru — centers in — cast off three quarters — star thru — pass

CURRENT BEST SELLERS

Fifty-two dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-February.

SINGING CALLS

Big Sombrero	Wagon Wheel 304
Poor Little Robin	Windsor 4861
Miss Molly Brown	Kalox 1064
Oh Lonesome Me	Windsor 4863

and three tying for fifth place

Dominique	MacGregor 1091
Love In The Country	Wagon Wheel 303
See The U.S.A.	Sets in Order 164

ROUND DANCES

Mexicali Rose	Grenn 14088
Silver Dollar	Hi-Hat 833
Oh You Kid	Hi-Hat 831
Pennsylvania Polka	Windsor 4719
Marie	Sets in Order 3153



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thru — corner swing — allemande — promenade.

Comment: A country tune that is well recorded. Dance patterns are quite conventional and well timed. Here is one for the caller that likes swinging calls pitched slightly lower than average. Rating: ☆+

WINCHESTER CATHEDRAL — Longhorn 159
Key: B Flat **Tempo: 125** **Range: High HC**
Caller: Ken Golden **Low LB**

Music: Western 2/4 Guitar, Piano, Vibes, Trumpet, Drums, Bass

Synopsis: (Break) Ladies chain — circle — allemande — do-sa-do — corner star thru — circle

— allemande — do-sa-do — corner swing — promenade

(Figure) Heads star right — corner star promenade — circle — men square thru — turn corner right — allemande — do-sa-do — promenade.

Comment: A currently popular tune (two records to this tune this month) and good music and a well written conventional dance. Rating: ☆☆☆

WAIT 'TILL THE SUN SHINES — Top 25135
Key: C **Tempo: 123** **Range: High HC**
Caller: Jim Cargill **Low LD**
Music: Standard 2/4 Trumpet, Banjo, Clarinet,



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HOMETOWN SWEETHEART Two-Step By Vaughn & Jean Parrish

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Drums, Bass

Synopsis: (Break) Ladies chain — roll promenade — gents roll back one — heads wheel — right and left thru — cross trail — swing — promenade

(Figure) Heads (sides) right and left thru — pass thru — Frontier whirl — half sashay — slide thru — right and left thru — dive thru — pass thru — right and left thru — cross trail — "U" turn — swing corner — allemande — promenade.

Comment: Interesting dance patterns to excellent music. The word meter will take practice to master. Fun to dance. Rating: ☆☆

ROUND DANCES

AMY — Sets In Order 3161

Music: (The Musicians) — Piano, Violins, Guitar, and Bass

Choreographers: Louis and Lela Leon

Comment: This Two-step (not too hard, not too easy) yet pleasant to dance, with excellent music.

SO SOFTLY SOFTLY — Flip side to the above

Music: (The Musicians) — Piano, Violins, Guitar, Flute and Bass

Choreographers: Tom and Jean Cahoe

Comment: Just as the name indicates, So Softly Softly, a good waltz routine with excellent music to complement the dance.

STRUTTIN' — Windsor 4722

Music: (Messina) — Trumpet, Accordion Celeste, Guitar, Drums, and Bass

Choreographers: Norm and Louise Pewsey

Comment: A novelty dance with a polka feel to the music. The tune is "Struttin' With Maria". A fun routine with almost half the dance repeats.

MOONLIGHT SHADOWS — Flip side to the above

Music: (Windsor Band) — Saxophones, Tuba, Guitar, Trumpet, Piano, Clarinet, Bass, Drums, Organ

Choreographers: Sy and Irene Volkart

Comment: Excellent music with a big band sound. An intermediate level waltz routine with several sections repeated.

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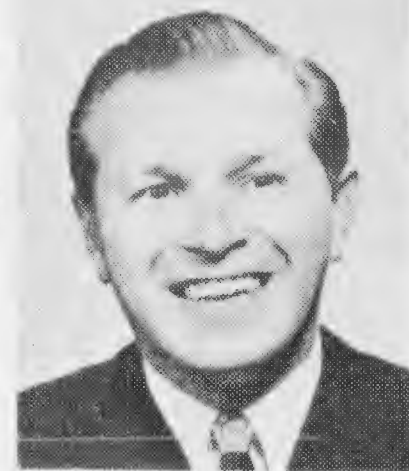
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By Bill and Barbara Cooper
(Round Dance)
Flip: **The Best of It Mixer**
By Al Rowland (Round Dance)
- 1798 — **Hawaiian Rhythm**
Caller: Al Brownlee, Flip Inst.
- 1799 — **When My Blue Moon Turns To Gold**
Callers: Marshall Flippo and Jim Brower, Flip Inst.

LORE:

- 1087 — **Old Town Hall**
Caller: Johnny Creel, Flip Inst.
- 1088 — **What It Means To Be Lonesome**
Caller: Allen Tipton, Flip Inst.
- 1089 — **Ferris Wheel**
Caller: Emanuel Duming, Flip Inst.
- 1090 — **It's Like Having You Around**
Caller: Carl Creel, Flip Inst.
- 1091 — **Truckload Of Starving Kangaroos**
Caller: Johnny Creel, Flip Inst.

SWINGING SQUARE:

- 2330 — **While I'm Gone**
Caller: George Peterson, Flip Inst.
- 2331 — **Hang Your Heart On a Hickory Limb**
Caller: Bill Saunders, Flip Inst.
- 2332 — **Take Me Back to Tulsa**
Caller: Chuck McDonald, Flip Inst.
- 2333 — **Hello Mary Lou**
Caller: George Peterson, Flip Inst.
- 2334 — **All I Do Is Dream Of You**
Caller: Johnny Reagan, Flip Inst.

ROCKIN "A":

- 1329 — **Square Dance Honeymoon**
Caller: Bill Wilson, Flip Inst.
- 1330 — **I Overlooked An Orchid**
Caller: J. P. Jett, Flip Inst.
- 1331 — **Further and Further**
Caller: Paul Childers, Flip Inst.
- 1332 — **Most Of All**
Caller: J. P. Jett, Flip Inst.
- 1333 — **Darling Dixie Lee**
Caller: Bill Wilson, Flip Inst.
- 1334 — **Bayou Baby**
Caller: Bill Wilson, Flip Inst.

KEENO:

- 2310 — **Round Robin**
Caller: Harold Bausch, Flip Inst.
- 2320 — **Omaha/Blue of the Night**
Rounds by Lloyd & Maizie Poole
- 2330 — **Set Me Free**
Caller: Harold Bausch, Flip Inst.

MUSTANG:

- 116 — **Flowers On The Wall**
Caller: Mike Hayes, Flip Inst.
- 117 — **True Love's A Blessing**
Caller: Hubert Brasseaux, Flip Inst.
- 118 — **One Has My Heart**
Caller: Billy Brooks, Flip Inst.

BOGAN:

- 1200 — **I'm Going Back**
Caller: Cal Lambert, Flip Inst.
- 1201 — **For You and Me The Sun Will Shine**
Caller: Ham Wolfram, Flip Inst.
- 1202 — **Wish You Were Here**
Caller: Cal Lambert, Flip Inst.
- 1203 — **Tag-A-Long**
Caller: Cal Lambert, Flip Inst.

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JACK LIVINGSTON

C'EST SI BON — Hi-Hat 835

Music: (Dick Cary) — Trumpet, Clarinet, Piano, Guitar, Drums, and Bass

Choreographers: Charlie and Marge Carter

Comment: Excellent jazz combo music and a well written dance that is not difficult. Routine is not long and several sections are repeat.

LARA — Flip side to the above

Music: (Dick Cary) — Trumpets, Saxophones, Piano, Organ, Guitar, Bass, Drums

Choreographers: Tom and Jean Cahoe

Comment: Good music to the tune "Lara's Theme" in rhumba rhythm. A routine for experienced dancers. Several sections are repeats but sequence is unusual.

KENTUCKY DANCES — Grenn 14092

Music: (Al Russ) — Trumpet, Saxophones, Piano, Drums, Bass

Choreographers: Ev and Amy Kuhn

Comment: Good music and a conventional waltz routine that should be interesting but easy for experienced dancers. 12 measures are repeats.

DREAM TWO STEP — Flip side to the above

Music: (Al Russ) — Piano, Guitar, Accordion, Trumpet, Bass, Drums, Saxophone

Choreographers: Alvin and Mildred Boutillier

Comment: A novel and interesting musical arrangement. The dance routine does have some sections repeated and it is quite interesting, but it is not for the novice.

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An International Square Dance Directory
known as the

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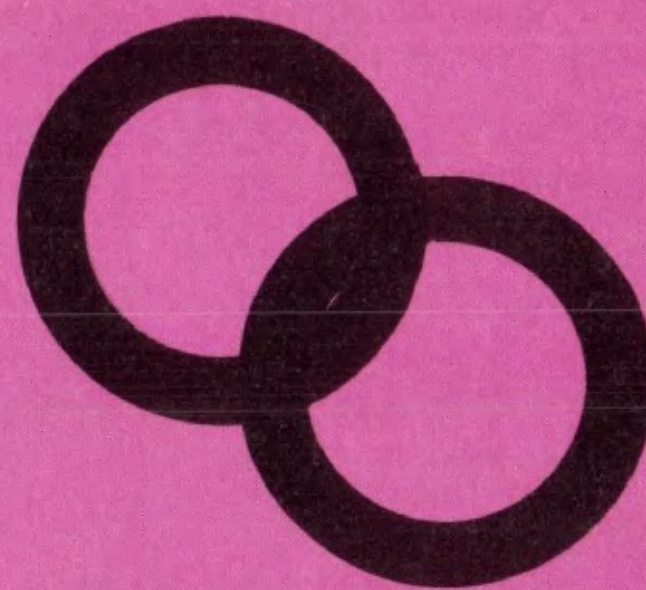
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Called by Tex Hencerling

#163 Roll Out The Barrel
Called by Tommy Cavanagh



ROUNDS

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#3160 The Whistler/Red Carnations

#3159 Vaya Con Dios/Teddy

#3158 New From Old/Rosalie

#3153 Marie/Let's Polka

ATTENTION! ALL DEALERS AND DISTRIBUTORS

So that we may devote more time and energy to Sets in Order Magazine, Sets in Order Records, for the present, will not be releasing on a monthly basis as in the past. As a matter of fact, the only records we have planned for the future (as of this writing) are an outstanding series of teaching records designed for the schools. Naturally, we want you to know that records already released on Sets in Order label will be available as long as the demand exists. Those records which have proved to be popular favorites over the years will, of course, continue to be available. Sets in Order will publicize for as long as needed the existing releases in both Sets in Order magazine and the Master Record Guide. We will also continue to publish both the Master Record Guide and the monthly Current Release Sheets. We thank you for your part in making Sets in Order Records available. We look forward to continued pleasant business relationships both with our existing Sets in Order Records and most especially as we can serve the industry through this magazine.

These records available at the dealers listed on pages 57 and 59

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HOEDOWNS

SUNSET STRIP — Hi-Hat 611

Key: C

Tempo: 127

Music (Hi Hatters) — Piano, Trumpet, Banjo, Bass, Drums

FAR OUT Flip side to above.

Key: E Flat —

Tempo: 127

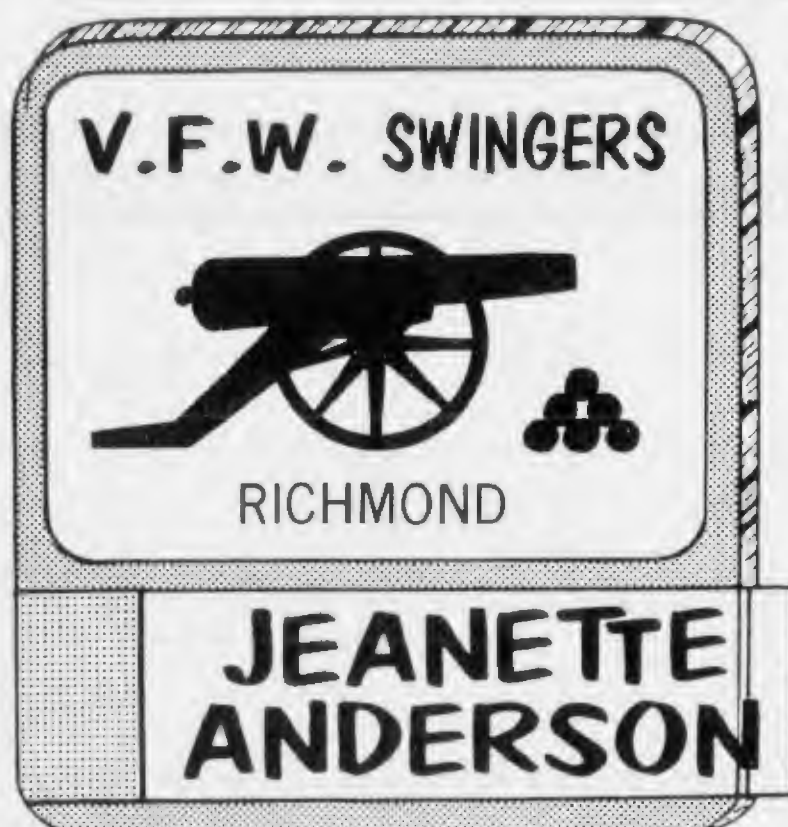
Music (Hi Hatters) — Piano, Banjo, Trumpet, Bass, Drums

Comment: Phrased rhythm Hoedowns with excellent fidelity. Played in the contemporary Hoedown manner with light lead and strong rhythm.

Rating: ☆☆☆

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At the December 3 meeting of the Dixie Round Dance Council in Atlanta, it was significant that in the evening when the attendance was greatest certain round dances stood out as the most popular, judging by the number of couples on the floor. In the order of their popularity, the most-danced were: (1) Desert Blues; (2) Tango Mannita; (3) San Juan, Tennessee Waltz, Alabama Waltz and Strawberry Jam (a new one, cued) tied; (4) Velvet Glove and (5) Polonaise.



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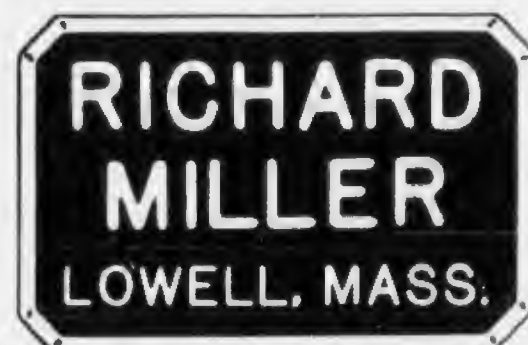
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(Datebook — continued from page 5)

Mar. 31-Apr. 1—Southwest Kansas S/D Festival
City Audit., Dodge City, Kansas

Mar. 31-Apr. 1—N. Dak. S.D. Clubs Inc. Con-
vention, Jamestown, North Dakota

Mar. 31-Apr. 1—8th Ann. Tar Heel Square-Up
Memorial Audit., Raleigh, N.C.

Mar. 31-Apr. 1—Spring Roundup for College
Students, Epworth Forest, No. Webster, Ind.

Mar. 31-Apr. 1—Holiday for Spring
Prudhomme's, Vineland, Ont., Canada

Apr. 1—April Fools Dance—European S/D
Bailey's Elem. School, Falls Church, Va.

Apr. 1—4th Nebr. Crippled Children's Ben.
Dance, Elks Ballroom, Sidney, Nebr.

Apr. 1—13th Ann. Virginia S/D Festival
Univ. of Va., Charlottesville, Va.

Apr. 1—12th Ann. Boulder Area Spring
Roundup, UMC Ballroom, Boulder, Colo.

Apr. 1—5th Ann. Do-Ci Club Festival
Natl. Guard Armory, Greenville, Miss.

Apr. 2—Centennial S/D Festival
Civic Audit., Omaha, Nebr.

Apr. 2—Guest Caller Dance
Ranchland, Mechanicsburg, Pa.

Apr. 7-8—20th Ann. Valley of the Sun S/ and
R/D Fest., Alhambra H.S. Gym, Phoenix,
Arizona

Apr. 7-8—8th Ann. West Texas S/D Fest.
Munic. Coliseum, Lubbock, Texas

Apr. 8—4th Ann. Forest City S/D Festival
Lucas School, London, Ont., Canada

Apr. 8—Lift Lock Centennial Jamboree
Peterborough, Ont., Canada

Apr. 8—Annual Decatur Jamboree
YMCA, Decatur, Ill.

Apr. 9—Mid-State Centennial S/D Festival
City Audit., Columbus, Nebr.

Apr. 14—Square-A-Naders Guest Caller Dance
Brantford, Ont., Canada

Apr. 14—27-Hour Marathon Benefit Dance
Kecoughtan H.S., Hampton, Va.

Apr. 14-15—C.K.S.D.A. Jubilee
4H Bldg., Kenwood Park, Salina, Kans.

Apr. 15—2nd Ann. Valley Round Dance Jubilee
Lower Valley S/D Ctr., nr. Grandview, Wash.

Apr. 15—7th Ann. Akron Area Spring Festival
Univ. Memorial Hall, Akron, Ohio

Apr. 15—Guest Caller Dance
Hayloft, Asbury Park, N.J.

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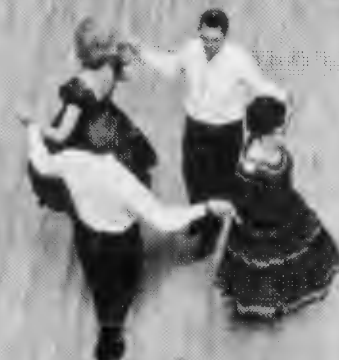
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THERE IS HARDLY a movement in square dancing which, at the time it was introduced, didn't tend to raise a few eyebrows and cause a few critics to exclaim, "My, what is this world coming to?"

The figure we feature this month undoubtedly caused a great deal of concern when it was first introduced. Surprisingly enough, this movement which we consider to be "traditional" and is a form of the do si do, is not unlike some of the current movements being executed from an ocean wave formation. Instead of opening from an ocean wave, it starts from a circle of four (1).

As the movement begins, all four dancers drop handholds and the men stay in place as the two ladies move forward passing left shoulders (2), and join hands again for an Alamo-type balance. The ladies are facing out and the men are facing in (3).

In this position they rock forward (touch) and back (touch). Releasing right handholds, they turn with the left hand (4) halfway around (5) and rejoin hands in an Alamo-type circle with the men facing out and the ladies facing in (6). Again they balance forward (touch) and back (touch).

Releasing left handholds, they turn by the right hand (7) approximately three-quarters of a full turn (8). They release right handholds (9), give a left hand to their original partner, and courtesy turn (10), until they end the movement facing the other couple.

To be usable under today's conditions, traditional figures in the do si do family must have acknowledged "ground rules." It must be predetermined where the movement will start, with a knowledge of where the movement will consequently end. As an alternative, two couples finishing the movement can simply join hands and circle until they have reached home, at which point they can drop off and be ready for a follow-up call. Here is the way the old-time patter used to fit this movement.

DO SI BALLONET

Circle four as pretty as you kin
Do Si Ballonet and the gents rock in
Now the gents rock in and the girls rock out
And you turn with the left hand half about.
Now the gents rock out and the girls rock in
Turn by the right hand half again.
Give a left to your partner, don't be slow
Finish it off like a do si do.



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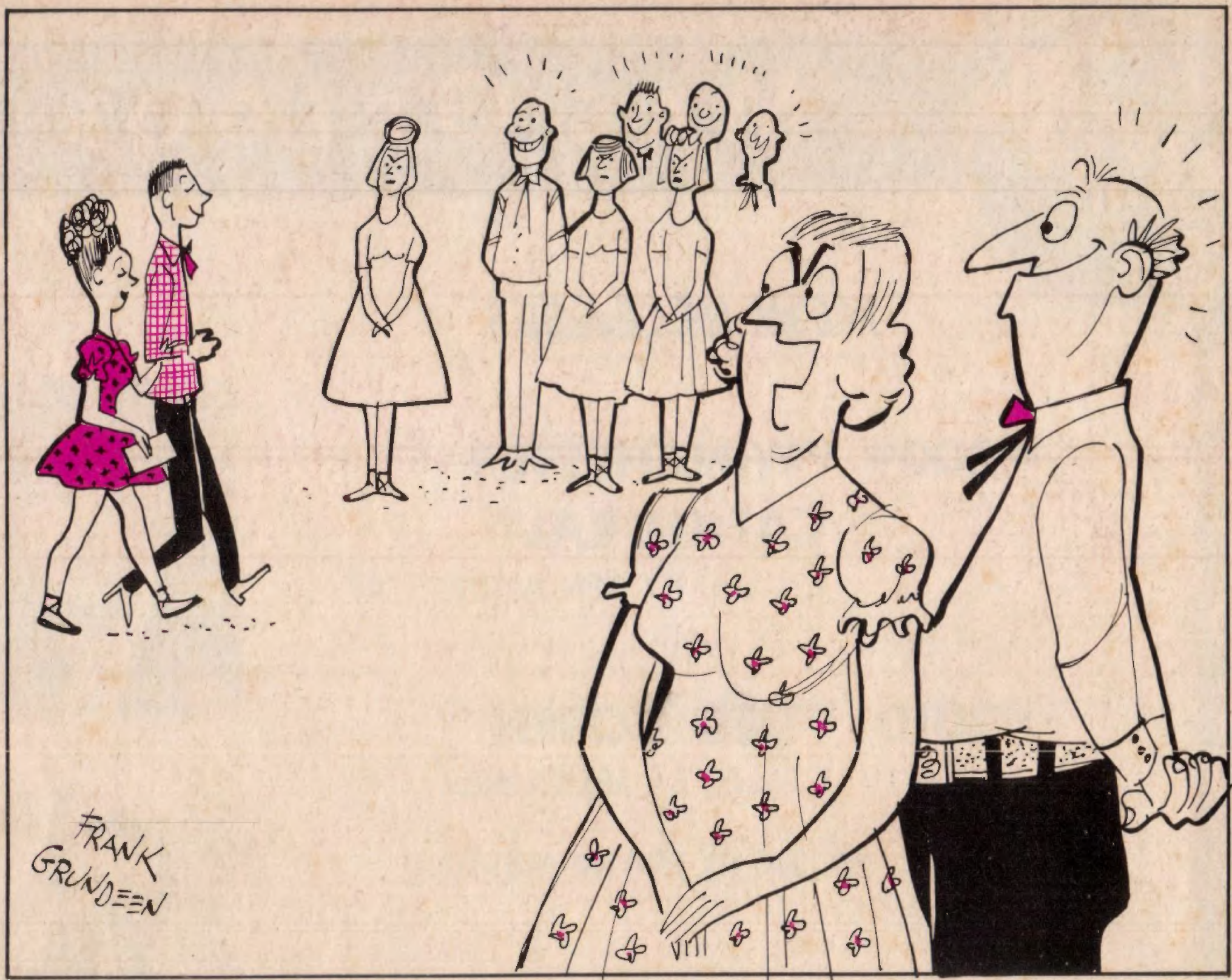
#1064 "PASS ME BY"

#1091 "DOMINIQUE"

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